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KAISER FORCES PAUR FROM BERLIN OPERA

Conductor, Formerly Prominent
Here, Quits Post After Controversy with Emperor

BERLIN, Jan. 20.—Emil Paur, formerly conductor of the Boston Symphony, New York Philharmonic and Pittsburgh Orchestras, has resigned as conductor of the Berlin Royal Opera as the result, according to press reports, of the interference of Kaiser Wilhelm. Mr. Paur was chosen to succeed Dr. Muck at the Royal Opera just a year ago. In submitting his resignation he asks for immediate relief from his official duties.

The Kaiser has always been insistent upon advising the conductors at the opera in regard to their interpretations, and it is said that he has several times complained that Paur's work did not satisfy him.

A recent performance of "Carmen," with Marguerita Sylva in the title rôle, did not meet with the Imperial approval, and this fact was conveyed to Mr. Paur with some emphasis. Later, about two hours before a performance of "The Flying Dutchman," which Mr. Paur was to have conducted, a message came from the Emperor commending that Leo Blech, the second conductor, take the performance. It was immediately after this that Mr. Paur submitted his resignation.

It is said here that, during his entire incumbency, Mr. Paur has been hampered in his work by court intrigues. Some critics are reminding the public that it was because of the restrictions placed upon him by the Emperor, who likes to be considered an authority on music, that Dr. Muck resigned to accept the leadership of the Boston Orchestra.

Emil Paur's Troubles in America

When Emil Paur was in America, especially during his conductorship of the Pittsburgh Symphony Orchestra, he was a storm center, figuring prominently—usually in a sensational way—in the news of the day. Besides constant controversies with the Musical Union, created largely through his importation of foreign musicians for his orchestra, Mr. Paur was involved in a quarrel with Mme. Louise Homer, the details of which were extravagantly exploited in the press.

It appears that Mme. Homer resented his intrusion into the artist's room at one of the symphony concerts, for which she had been engaged as soloist, especially because he persisted in smoking a cigar. The prima donna threw open a window, and, according to the newspaper accounts of the time, expressed her opinion of the conductor in no uncertain terms.

On another occasion Mr. Paur attracted public interest by refusing to direct his orchestra when Myrtle Elvyn, a young and beautiful pianist, had been engaged to appear as soloist. He contended that it was undignified for a conductor of his prominence to direct the orchestra under those circumstances and assigned the duty to his concertmeister.

During the last two years of his conductorship the papers were kept busy affirming and denying that the orchestra would be abandoned. On one occasion he distinguished himself by being quoted in the press as saying that New York was unfit to pass judgment on an opera like Richard Strauss's "Salomé."

Mr. Paur, who is an Austrian, fifty-eight years old, has been conductor in many German cities. He made his first visit to America twenty years ago. He conducted the Boston Symphony Orchestra for five years, from 1893 to 1898, succeeding Nilsch, and led the New York Philharmonic in 1898-99, succeeding Anton Seidl. He went to Pittsburgh in 1902 and remained until his departure for Europe. He made his debut at the Royal Opera on September 7 last, conducting "Die Meistersinger."



MAGGIE TEYTE

—Photo Copyright by Mishkin

Popular English Soprano, Now Making Her Second Tour in America, Appearing with Distinguished Success in Concert and Opera. (See Page 2)

Marcoux Divorced—Mary Garden Denies She's to Marry Him

BOSTON, Jan. 21.—Vanni Marcoux, the baritone of the Boston Opera Company, was informed by cable from Paris to-day that his petition for a divorce from his wife had been granted and that he was free to wed again. He was immediately questioned regarding a rumor that he was to marry Mary Garden. "It is a great honor that they are doing me to circulate such a report," said Mr. Marcoux, "and it is not for me to deny it—that is the lady's place."

Mr. Marcoux and Miss Garden were associated in the Boston production of "Tosca," in which the realism of the second act scene in which Scarpia makes love to Tosca was so vivid that Mayor Fitzgerald insisted upon its suppression. Later Miss Garden protested in Chicago because Mr. Marcoux was not sent for to sing Scarpia to her Tosca in that city.

CHICAGO, Jan. 21.—"The report that Mr. Marcoux and I are to be married is ridiculous," said Miss Garden to-night. "We are simply friends. Probably, if I did marry, it would be some big, strong 'husky' American, and not an artist."

Two Rumors—Two Denials

Two rumors regarding musical matters were spread this week. One of them had to do with Mr. Toscanini's withdrawal next season from the Metropolitan Opera House, which, investigation reveals, will not happen. The other had to do with the expenditure of several millions of dollars to provide the Thomas Orchestra and the Chicago Opera Company with a new home and incidentally establish Chicago as the "natural musical center of the entire world." This also is denied authoritatively.

Beecham's Covent Garden Season

LONDON, Jan. 21.—Thomas Beecham's opera season at Covent Garden will open Wednesday with "Rosenkavalier." Advance subscriptions indicate a hearty support.

MAX PAUER ASTOUNDS BY PIANO ARTISTRY

German Artist Makes His Début
at Concert of the Philharmonic Society

MAX PAUER made his American début as soloist with the Philharmonic in Carnegie Hall Thursday evening of last week and needed but a few minutes to convince his hearers most conclusively that he is one of the happiest pianistic surprises of a season especially distinguished by its profusion of pianists of the highest rank. What is more, the Anglo-German artist achieved this end, in spite of a pronounced handicap in the form of a concerto not at all calculated to make revelation of the full sum of his qualities.

It was Mendelssohn's G Minor which is no longer publicly exploited by virtuosi and whose sphere of usefulness seems to be confined to the conservatory classroom. But Mr. Pauer has pronounced ideas of his own about its attractions and he elected to play it in America before he played anything else. Warnings, entreaties and dire predictions could not shake his determination to do so and in this course he was strongly seconded by Mr. Strinsky. But however great his esteem for the work it must still be asserted that its choice was not a happy one for the exigencies of such an occasion. All the more credit to Mr. Pauer, therefore, for creating as decisive an impression as he did.

A Superficial Concerto

The G Minor Concerto is a work of featherweight caliber, placid and often tenuous in its content, offering the soloist no chance for a disclosure of anything like the full scope of his intellectual and emotional resources. Nor does it enable him to make display of the broader phases of his technical attainments. At best it is mildly pretty music, insistently superficial. In despite of all of which Mr. Pauer was able to impress one with the fact that he has both intellect and poetry, that he is a commanding figure artistically as well as physically.

It would be paying him but a meager compliment to say that he disposed with facility of such technical demands as this concerto imposes. At the same time one could not but delight in the rhythmic energy of his performance, in the sheer ease of his delivery of rapid passages and in his enormous finger velocity. The bravura passage work in the *Presto* was amazing in its speed and yet remarkable by reason of its perfect clarity. Mendelssohn is said to have insisted that this movement be played "as fast as possible, provided that the notes can be heard." It was precisely in accordance with these directions that Mr. Pauer played it.

A Singing Tone

He drew from his instrument a tone of fine quality and volume and of a real singing variety, and while there is little room for doubt that in weightier music his playing is virile and broad he showed last week that he has delicacy and musical charm. He obtained some very ingratiating color effects, though the range of nuance called for in Mendelssohn's naive work is not wide. One matter is certain—though he is a professor his playing is anything but professorial, academic or dry. It has warmth and beauty of sentiment.

The audience was clearly astonished by the admirable qualities of Mr. Pauer's playing, and it applauded him most vigorously at the close of the concerto, recalling him many times to the platform.

The Orchestral Offerings

The orchestral portion of the program offered Beethoven's "Pastoral" Symphony, Liszt's "Battle of the Huns," Mozart's "Marriage of Figaro" Overture and Dvorak's "Carnival." Mr. Strinsky's reading of the "Pastoral" was, on the whole, of

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"CARNEGIE HALL AIR MENACE TO HEALTH" SAY SOME CONCERT-GOERS; MANAGEMENT DEFENDS VENTILATION

Prominent Patrons Declare Atmosphere During Concerts Has Been the Cause of Serious Ailments—Complaints of Drowsiness Due to Vitiated Air—Critics Finck and Henderson Register Complaints—Fans Needed According to Dr. Simon Baruch—Manager of Hall Maintains That Apparatus Is Modern and Meets Requirements

SO many complaints of atmospheric conditions in Carnegie Hall, and the serious effect on the health of people who go there, have been received by MUSICAL AMERICA that a representative of this paper has made an investigation of the ventilation there, seeing music critics, physicians, subscribers to the symphony orchestra concerts and the executive officials of Carnegie Hall.

The chief complaint registered is that on some occasions the hall is oppressively warm, causing a feeling of stuffiness, and at other times during the same concert there are chilly blasts which result in colds being contracted.

It appears that numerous complaints about the ventilation in Carnegie Hall have been filed with the managers of orchestras and concert managers, while some of these complainants have gone direct to Andrew Carnegie, who has referred them to the manager of the hall, C. C. Smith.

Both Manager Smith and the chief engineer, Alexander Scott, assert that the ventilation is as nearly perfect as it can be, and that complaints must be expected in a hall which seats 2,800 persons, and where so many concerts are given a year.

Carnegie Hall was built twenty years ago, and is run by the Carnegie Hall Company. An impression throughout the country that it is a philanthropic institution, maintained by Mr. Carnegie, is erroneous.

About five years ago the hall was completely refurnished, and there was installed a new heating system, dynamos, ventilating system, etc. Since that time little has been done in the way of remodeling.

Many subscribers to the symphony concerts complain that frequently the auditorium is in such a stifling condition that they find themselves drowsy.

What a Wall Street Man Says

In discussing the Carnegie Hall concerts with a representative of MUSICAL AMERICA a Wall Street man said:

"Formerly I had a reputation among my friends of being musical and of appreciating and admiring good music. On several occasions I have found myself dozing at Carnegie concerts, which has subjected me to a lot of ridicule. For a long time I wondered what was the matter. Then I began to understand. It was the bad air in the hall that made me drowsy."

Henry T. Finck's Experience

The experience of Henry T. Finck, the distinguished music critic of the *New York Evening Post*, is of interest. Mr. Finck says that upon numerous occasions he was forced to leave Carnegie Hall because of the condition of the air. Some months ago he became the victim of bronchial pneumonia, which had its inception, he declared, at Carnegie Hall. His physician maintained that bad air can poison the lungs just as bad food can poison the stomach.

Since then Mr. Finck has been investigating the question of air and ventilation, reading French, German and English works on the subject, and he has found that cases of bad air poisoning contracted in crowded or heated auditoriums are more numerous than is generally supposed.

Mr. Finck said that a few days ago he observed a quickening of his pulse at a concert and he left the hall and went home, fearing another attack of pneumonia. He is thinking of discontinuing to report concerts in halls where he believes the air is bad.

How W. J. Henderson Caught Cold

William J. Henderson, music critic of the *New York Sun*, has complained on numerous occasions of the air in Carnegie Hall. His principal complaint is with the ventilating system. He says that frequently there are cold draughts, which are distressing. During the Fall he contracted a cold there and he has not been able to get rid of it all season.

Ventilation for Philharmonic Concerts

Felix Leifels, manager of the Philharmonic Society of New York, has given instructions that before concerts of his orchestra the doors of Carnegie Hall be opened in order that the place be given a good airing. He declined to criticize Carnegie Hall in his talk with MUSICAL AMERICA,

but he admitted that a number of complaints have been received from subscribers to the orchestra.

One of the best known frequenters of concerts at Carnegie Hall, A. A. Shattuck, who has an office on lower Broadway and a country house at Lenox, recently offered to send one of the concert managers a set of thermometers to place them in Carnegie Hall, in order that facts about the changing temperature which he suspected might be proved.

Dr. Baruch's Opinion

Dr. Simon Baruch, a frequenter of Carnegie Hall concerts, and an authority on ventilation, was formerly chairman of the

South Carolina Board of Health, and is now a well-known writer on medical subjects and a lecturer at Columbia University. He thinks that in a close room or hall the air should be stirred up as much as possible. He said to a MUSICAL AMERICA representative:

"I do not want to be quoted as a critic of the air in Carnegie Hall, but I do not mind giving my views on ventilation. Recent observations in medical science serve as a lesson to teach us to compensate for air vitiation by promoting the circulation of the air in rooms or auditoriums to which fresh air cannot be admitted in sufficient quantities. I have already ad-

vised this process in a room which is frequented by many and in which the air 'feels close'; despite the fact that artificial ventilation supplies through 'fresh air renewal,' according to the engineer in charge. It is found that whenever the fans are turned on the air 'feels fresh' for some time; when they are quiet the room feels stuffy. This experiment proves that it is not the absence of fresh air which causes unpleasant effects, but the absence of air currents.

"The introduction of fans, which are now so easily obtainable, would be a great improvement in concert halls, hospitals, school rooms, private houses, especially in rooms used for patients suffering from infectious disease.

"In an excellent paper on the 'Unknown Factor in the Ill Effects of Bad Ventilation,' read at the Congress of Hygiene Dr. Yandell Henderson said positively that 'The ill effects of bad ventilation cannot be due to lack of oxygen.' The stuffiness of a room is caused not so much by lack of oxygen as by atmospheric heat and stagnation. This can be relieved by fanning.

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MISS TEYTE NOW DEVOTES HERSELF TO CONCERTS



Maggie Teyte, the English Soprano, at Her Summer Home in France. In the Lower Photograph She Is Seen (in the Center) with Her Husband, M. Plumon, and a Friend

MAGGIE TEYTE, the English soprano, sang her last performance with the Chicago Grand Opera Company on January 20, when she appeared in "La Bohème." During her short season's stay in America Miss Teyte makes thirty concert and recital appearances, having already sung a large number, including the following: New York Symphony Orchestra, New York; recital, Art Society, of Pittsburgh, Pa.; concert, Hippodrome, New York, with Titta Ruffo; recital, Aeolian Hall, New York; Amateur Musical Club, Chicago, Ill.; recital, Chicago, and recital, Syracuse, N. Y. Some of Miss Teyte's future engagements are as follows:

Jan. 24-25, Boston Symphony Orchestra, Boston, Mass.; 30, Recital, Eighteenth Century French Music with Clément, Aeolian Hall, New York; 31, Recital, Jordan Hall, Boston, Mass.; Feb. 3, Wellesley College, Wellesley, Mass.; 6, Concert, St. Paul, Minn.; 7, Concert, Minneapolis, Minn.; 13, Recital, Boston, Mass.; 14, Recital, Washington, D. C.; 15, Recital, Norfolk, Va.; 17, Recital, Boston, Eighteenth Century French Music; 18, Recital, New York; 20, Farewell Recital, Aeolian Hall, New York.

On February 22, George Washington's birthday, Miss Teyte sails for England on the *George Washington*. There she will begin a tour of the principal cities

as only soloist with the Queen's Hall Orchestra, under the conductorship of Sir Henry Wood, from March 3 to March 9. Miss Teyte will leave England to appear in a concert in Paris March 10, and afterwards will be on the Riviera from March 12 to April 2, singing eight performances and four concerts at Nice, Mentone, Monte Carlo and Cannes.

She will give a concert in Berlin on April 5, in Vienna April 9, and then return to Berlin to give a recital April 12. Miss Teyte's last concert in Paris will be on May 20, at the Salle Gaveau, with Claude Debussy. Her London season will consist of recitals and concerts at the Queen's Hall, Albert Hall, etc., the first to be devoted exclusively to American composers, with one entire group consisting of compositions by John A. Carpenter. Miss Teyte's engagements will keep her busy until the middle of July, 1913. The principal operas in which Miss Teyte will appear are "Mignon," "Butterfly," "The Lovers' Quarrel" and "Faust."

Maria Labia has won a marked success with the Milanese in the name-part of Strauss's "Salomé" at La Scala.

HUNDRED CONCERTS FOR PADEREWSKI

Pianist's American Tour Next Season Will Cover the Entire Country

That Ignaz Paderewski would tour America next season was originally announced some six months ago in MUSICAL AMERICA, and a formal statement of the plans to that effect is now forthcoming. It will be an extensive tour throughout the country, and, as already announced, will be under the direction of Charles A. Ellis, of Boston. The great pianist has not been in America since the Winter of 1908-09, when he spent a few weeks in the East. His principal object in coming to America at that time was to have his symphony performed by the Boston Symphony Orchestra, and he has not made an extended concert tour in America since the season of 1907-08. Since that time he has had a very successful tour of South America as well as a tour of South Africa, and has given many concerts in Great Britain and on the Continent.

Paderewski will arrive in America in September and will open his tour with a series of concerts in Eastern and Western Canada. He will be here until April and will play in the neighborhood of one hundred concerts.

Mr. Ellis has also made arrangements whereby he will have the direction of a season's tour of Fritz Kreisler, the eminent violinist. Mr. Kreisler will arrive in America toward the end of October and stay until Spring. Both Mr. Kreisler and Mr. Paderewski will give concerts along the Pacific Slope and in the South, as well as in the Northern and Eastern States.

Under Mr. Ellis's management, Geraldine Farrar of the Metropolitan Opera Company of New York, will give a limited number of concerts in October before the opening of the opera season. These concerts will be given chiefly on the Pacific Coast.

Monte Carlo "Parsifal" Vetoed

MONTE CARLO, Jan. 17.—The Prince of Monaco to-night vetoed the proposed performance at the local opera of Wagner's "Parsifal." The copyright on the work does not expire until the end of this year, but Mr. Gunsbourg had claimed that a clause in the Berne convention which allows copyrighted works to be played for charity gave him the privilege of producing it and devoting the profits, as he had intended, for the benefit of soldiers wounded in the Balkan war.

Cadman Indian Cycle Translated into Russian by Pittsburgh Librarian

An evidence of the widespread interest in Cadman's "Four American Indian Songs" is found in their translation into the Russian language. This was done by the librarian of the University of Pittsburgh and a copy was sent by special request to Tiflis, Georgia, Russia.

Sirota Here for Tour

Sirota, the Hebrew cantor of Warsaw, arrived in New York on *La Lorraine*, January 20, for a tour of the principal cities, including vaudeville and concert appearances. Mme. Napierkowska, an operatic dancer, was another passenger on *La Lorraine*.

FRIEDA HEMPEL FORESEES A REVERSION TO COLORATURE TYPE OF MUSIC

Metropolitan's New Exponent of Florid Song Points to Strauss's "Ariadne" as a Sign of the Times—Says Popular Appeal of Ornamental Music Never Absent

UNLESS the exigencies of operatic rehearsals take a hand in the matter one may be tolerably certain of finding Frieda Hempel at home until midday at least. But with her the phrase "at home" is not to be taken in the sense it has come to acquire in social parlance, inasmuch as she takes little joy in welcoming visitors before the day is well advanced. A hard worker, she has come to the conclusion that one can be as healthy and wise and so on by sleeping late as by rising with the lark or the chickens or whatever other animals begin their operations at an unreasonably early hour. And while she dutifully acknowledges that she likes America it is evident that she has not yet allowed herself to become acclimated to the extent of dispensing with her morning slumbers.

It is not easy to entice Mme. Hempel into an interview, and success in securing an appointment for such purposes implies not a little preparatory labor. As a matter of fact Mme. Hempel delights not in interviews. She speaks no English and she speaks no French. Hence the kindly assistance of some friend is welcomed by all concerned. When a representative of MUSICAL AMERICA undertook a pilgrimage to the presence of the latest imported exponent of colorature the obliging middleman was Daniel Mayer, the London manager. The ideas of Miss Hempel and Mr. Mayer on the subject of florid song are, on the whole, markedly similar, and when he ventured an opinion she was generally prompt to second it.

The singer's American sojourn has thus far been marked by one emphatic drawback. Her three dogs, which are dear to her heart, have had to cut short their visit and return home to Germany for this reason and for that. Some sympathetic acquaintance, sensible to the pain caused by the parting, has tried to alleviate it by presenting Miss Hempel with three imitation dogs that look exactly like the beloved absent creatures, that hold their paws at the same angle and even shed their hair quite as profusely. The singer appears to enjoy their company and likes to hold "Struppi," the largest of the trio, in her arms while giving expression to her views on vocal questions.

Vitality of Florid Song

Mme. Hempel's point of view is likely to disconcert those musicians who are pleased to bask in the consciousness that florid vocal music of the kind that used to be cultivated in the bygone days is an atavism. Florid song has not gone into a decline, she avers, and what is more there is to be a reversion to it.

"The argument that the present attitude of composers and many other cultured musicians denotes the decline of colorature singing to its fall is untenable," she declares, "and has never shaken my faith in the continued vitality of florid vocalism in the least. Because the general trend of operatic progress appears to have lain in another direction since the days of Wagner it does not follow that a return to the old



Frieda Hempel, the New German Coloratura Soprano of the Metropolitan Opera House, as "Violetta" in "Traviata"

style is not impending. What seems advancement in one age is apt to be regarded as decadence in the next. I, myself, am confidently expecting that operas of the vocally ornate character will eventually come into their own again. There is Richard Strauss's new 'Ariadne,' for instance, which contains highly elaborated passages of colorature work. Is not the practice of such a composer as Strauss to be regarded as a sign of the times? And, besides, consider the ever-spreading plea for a return to Mozart and simplicity of style.

"In truth I need make no excuses for colorature, for it has never really gone out of style with the great body of the public. Whatever modern innovations have been introduced into music of recent times one always finds that the appeal of brilliant, well-executed ornamental music has maintained a tenacious hold, and is always welcomed with an enthusiasm that rings true. Indeed I believe the public greatly prefers it to dramatic singing. If you are ever inclined to imagine that the florid style has

lost ground rest assured that the cause of it is only temporary, namely, the lack of singers adequately gifted. There is most undeniably such a lack at the present time. It is not the fault of teachers or of contemporary methods of vocal instruction. The natural material is lacking. And if the voice itself is there it is only too often the sad truth that the brains are not. And brains are needed quite as much in a colorature singer as in a dramatic one, whatever foolish impressions may exist to the contrary. Many young singing students have come to me in Berlin in quest of counsel. Some of them had voices that were simply enchanting, wonderful in their natural beauty, far superior, even, to my own. But their fatal shortcoming was want of intelligence, without which their failure was a foregone conclusion.

The Two Opposed Styles

"I have sung parts like *Elsa* and *Eva* myself, but my emphatic preference is for those of the vocally embellished type. I am

Principal Present Difficulty a Lack of Singers Sufficiently Endowed with Voice and Brains to Maintain Operas of Ornate Character in Their Former High Estate

going to sing more of the latter at the Metropolitan—*Violetta* in 'Traviata,' *Lucia* and *Gilda*. My ambitions have never led me far in the dramatic direction, for I do not believe that a colorature singer can be a dramatic one at the same time. The one presupposes qualities that are essentially antagonistic to the other. The *Brünnhilde* and *Isolde* voice must be heavy. The voice for colorature music must be light. The colorature singer has, indeed, to do everything in her power to preserve this lightness and delicacy. Lilli Lehmann began her career as a colorature singer. Eventually her voice increased in weight and it was then that she took up dramatic work. In the same way some other sopranos whose voice loses its aptitude for singing *fioritura* take to *lieder* singing. But no heavy voice need ever attempt florid song. A worker in iron will come to grief if he attempts to work in gold.

"I admit that colorature experience is of assistance in the actual singing of such parts as *Elsa*, *Elizabeth* and *Eva*. On the other hand it is useless to presume that colorature can be made dramatic. Staccati, trills, passages of mere brilliancy cannot be made emotional any more than can the display passages in a piano or a violin work. One can be dramatic only in legato."

Miss Hempel is not at all ready to admit that Germany is behind Italy and France in its output of florid singers. "In former times there seemed to be few, for the simple reason that Germany imported its singers, because it also imported its operas. There being no demand for singers it is not surprising they did not flourish extensively. They were merely left uncultivated—quite as American and English singers were while America and England restricted themselves to operas and artists from Italy. But since those times there have been many German coloraturists. Of course, it cannot be denied that many German voices, like the German character, are rather heavy in contrast with those of Italians, for instance.

Return to Simplicity

"When the great revival of colorature singing comes about it will be found necessary to compose operas to librettos less dramatic and realistic than those in favor to-day. Florid music is by nature incompatible with the heavily dramatic. Instead we shall have matters light and pleasant in character. Orchestral accompaniments will also be simplified—see how Strauss has simplified his orchestral scheme in 'Ariadne.'"

Mme. Hempel enjoys occasional indulgence in *lieder* singing, but here, too, she leans instinctively to what is "light and pleasant," as she puts it. "I love to sing Schubert, Schumann and Strauss," she said, but quickly qualified her statement by specifying certain songs. "I like things in the style of Schumann's 'Mondnacht,'" she observes. "Schubert's 'Atlas' or 'Doppelgänger'—no, such are not for me! I do not mean that I do not love them, but merely that they fail to suit my voice. And what does not suit my voice I do not sing."

H. F. P.

EVAN WILLIAMS GIVES NEW YORK RECITAL

Welsh Tenor Scores Brilliantly in an Exhibition of Artistic Singing

EVAN WILLIAMS, the noted Welsh tenor, delighted a capacity audience at Aeolian Hall, New York, on last Sunday afternoon in recital, with Charles Gilbert Spross at the piano. Mr. Williams has not sung in New York since he appeared a few seasons ago in the Oratorio Society's performance of the Franck "Beatitudes," and though constantly on the concert platform these days he seems to arrive only too infrequently in New York.

Those who enjoy straightforward, artistic singing were on hand to greet the tenor when he came on the stage, and the enthusiasm of his hearers continued unabated throughout the recital. Mr. Williams offered a program consisting of twenty songs, all sung in English, as follows:

Handel, "Where'er You Walk" (Semele), "O

Loss of Sight" and "Total Eclipse" (Samson). "My Grief for This" and "Why Does the God?" (Samson); Protheroe, "Ah Love, But a Day," "I Send My Heart Up to Thee," "The Year at the Spring"; Schubert, "Wandering"; Jensen, "Murmuring Zephyrs"; Haydn, "Spirit Song," "Ware Wind and Lyre"; Cadman, "A Moonlight Song"; Harty, "My Lagan Love"; Rachmaninoff, "O Thou Billowy Harvest Field"; Spross, "Ishtar," "Yesterday"; Campbell-Tipton, "A Spirit Flower"; Kaun, "My Native Land," "The Victor."

It is rare that one hears a whole group of Handel so beautifully sung as Mr. Williams sang the old recitatives and airs, which he has truly made his own. One regretted that he did not add the "Waft her Angels," with which he has always been associated. Modern songs he does equally well, while his singing in English of Jensen and Schubert proved that, with good translations of the original texts mastersongs like these can be made not only acceptable but really enjoyable.

In the three Protheroe songs Mr. Williams won one of the distinct successes of the afternoon. The finest of them is the setting of "Ah Love but a Day," and into it Mr. Williams put that searching quality of voice, intense and opulent, that has made his name a household word throughout the

country. He has an appealing quality that one hears in only a few voices in a lifetime and the equalization of the medium and high registers shows that he has studied his art with seriousness of purpose and with due regard to the principles of artistic singing. His production is marvelously easy; he sings with no apparent effort and yet his command of every type of vocal quality, be it in *pianissimo mezza voce* or in a *forte* in full voice, is extraordinary.

Harriet Ware's "Wind and Lyre" has never been sung as Mr. Williams did it; it has appeared on previous hearings to be a song of decided ingenuity but of little inspiration. On this occasion it was applauded to the echo and Mr. Williams added Bartlett's "A Dream" by request as an encore. Mr. Williams deserves credit for advancing the cause of the American composer as he did in this recital. In addition to Miss Ware's song were Charles Wakefield Cadman's "A Moonlight Song," Campbell-Tipton's "A Spirit Flower" and the two admirable songs of Charles Gilbert Spross. These, the Oriental "Ishtar" and the dramatic "Yesterday" were both of them applauded with untiring approval. After sharing the applause with Mr. Spross Mr. Williams repeated "Yesterday," scoring again in it heavily.

Taken as a whole the recital ranks high

in the list of concerts of the kind heard here this season. At the close of the recital he added the old Welsh "All thro' the Night" and was called back to bow his acknowledgments a half dozen times or more.

The work of Mr. Spross at the piano throughout the recital was of the highest order, accompaniments, which are a source of comfort as well as an inspiration to the singer. His songs were all the more enjoyable with him as accompanist and the audience had an opportunity to express itself in no uncertain way in favor of him as composer as well as pianist. A. W. K.

Elman to Return Next Season for Four Months' Tour

Mischa Elman is to return next Winter for a tour of four months under the management of the Wolfsohn Musical Bureau, commencing January 1 with the New York Philharmonic Orchestra. This was settled before Mr. Elman left on his long tour across the country with fifty concerts in forty different cities, before March 16, which is the date scheduled for his next New York appearance in the Metropolitan Opera House. On March 30 he will give his third recital in Carnegie Hall.

CHAPTER OF ACCIDENTS AT OPERA

Wagner Productions Under a Spell at Metropolitan—Weil Loses His Voice in "Meistersinger" and Entire Scene Has to Be Omitted—"Siegfried" Scenery Makes Trouble—An Obstreperous Prompter

METROPOLITAN OPERA CALENDAR

WEDNESDAY evening, January 22, Massenet's "Manon" (first performance of season). Mmes. Farrar, Sparkes, Maubourg, Duchène; Messrs. Caruso, Gilly, Rothier, De Seguro, Reiss. Conductor, Mr. Toscanini.

Thursday afternoon, January 23, Mozart's "Magic Flute." Mmes. Destinn, Hempel, Alten; Messrs. Slezak, Goritz, Lankow, Griswold, Reiss, Murphy. Conductor, Mr. Hertz.

Thursday evening, January 23, Wagner's "Tristan und Isolde." Mmes. Fremstad, Homer; Messrs. Burrian, Weil. Conductor, Mr. Toscanini.

Friday evening, January 24, Rossini's "The Barber of Seville." Mmes. Hempel, Mattfeld; Messrs. Macnez, Amato, De Seguro, Pini-Corsi. Conductor, Mr. Sturani.

Saturday afternoon, January 25, Ponchielli's "La Gioconda." Mmes. Destinn, Matzenauer; Messrs. Caruso, Amato, De Seguro. Conductor, Mr. Polacco.

Monday evening, January 27, Offenbach's "Tales of Hoffmann." Mmes. Hempel, Fremstad, Bori, Maubourg; Messrs. Macnez, Gilly, Rothier, Didur, De Seguro, Reiss. Conductor, Mr. Polacco.

Wednesday afternoon, January 29, Wagner's "Das Rheingold" (Annual "Ring" cycle). Mmes. Matzenauer, Case, Homer, Alten, Sparkes, Mulford; Messrs. Burrian, Weil, Reiss, Murphy, Goritz, Hinshaw, Witherspoon, Ruysdael. Conductor, Mr. Hertz.

Wednesday evening, January 29, Verdi's "La Traviata" (first time this season). Mmes. Hempel, Mattfeld; Messrs. Macnez, Amato. Conductor, Mr. Sturani.

Thursday evening, January 30, Mascagni's "Cavalleria Rusticana." Mmes. Galski; Messrs. Martin, Gilly. Conductor, Mr. Polacco. Followed by Leoncavallo's "I Pagliacci." Mmes. Destinn; Messrs. Caruso, Gilly. Conductor, Mr. Sturani.

Friday evening, January 31, Verdi's "Otello." Mmes. Alda; Messrs. Slezak, Amato. Conductor, Mr. Toscanini.

Saturday afternoon, February 1, Puccini's "Madama Butterfly." Mmes. Farrar, Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Saturday evening, February 1, Wagner's "Tannhäuser." Mmes. Destinn, Matzenauer; Messrs. Jörn, Weil, Griswold. Conductor, Mr. Hertz.

THE Wagnerian hoodoo which got under way at the Metropolitan Opera House when the first performance of "Tristan" was announced a few weeks ago returned to its work with a vengeance during the last week and brought its influence to bear upon three successive performances. On Wednesday evening of last week there was a slight but awkward slip at the opening of the third act of "Tristan." An accident to the scenery of the second act at the first "Siegfried" of the season two nights later made it necessary to drop the curtain and begin the act afresh. Far more serious and more keenly disappointing to the audience was the unfortunate turn of events last Monday evening, when, during the second act of "Meistersinger," Hermann Weil, the Hans Sachs, was suddenly incapacitated vocally by an attack of acute laryngitis and the entire first scene of the third act had to be omitted in consequence.

This final misfortune seemed all the more regrettable, inasmuch as the performance gave promise of being a brilliant one. For the first time this season Mme. Galski assumed the rôle of *Eva*, which has always been one of her best. Mr. Slezak was *Walther* and Mme. Mattfeld *Magdalena*. The first act was admirably done and the same was true of the first half of the second. Up to that point Mr. Weil had been singing well, but suddenly, in the midst of *Sachs's* "Cobbler Song," he was seized with a vio-

lent fit of coughing which forced him to stop for a few moments. It was noticed thereafter that he could not regain vocal control of himself, and throughout the subsequent scene of *Beckmesser's* serenade Mr.



Umberto Macnez, as "Hoffmann," and Lucrezia Bori, as "Antonia," in the Third Act of "Tales of Hoffmann" at the Metropolitan Opera House

Goritz had to come to his colleague's assistance by singing many of *Sachs's* lines with his back turned to the audience. So effectively did he manage this that few in the audience noticed the subterfuge.

An inordinately long intermission between the second and third acts caused those who had taken note of Mr. Weil's condition to suspect trouble and their anticipations were verified when William J. Guard appeared before the curtain, announced that Mr. Weil was voiceless and that the following scene would of necessity have to be cut. The baritone managed to struggle through the last scene of the opera, in which his share was curtailed as much as possible. Both Mr. Griswold and Mr. Hinshaw, who know the part of *Sachs*, were asked to replace Mr. Weil in order to make a complete performance possible. Both declined, averring that they were unfamiliar with the cuts used.

Though the choruses were admirably sung it was inevitable that the final scene should not have been done with all of the spirit that usually characterizes it. The first two acts, however, had many features of merit. Mme. Galski sang *Eva* with exceptional beauty of voice and Mme. Mattfeld made the rôle of *Magdalena* stand forth more prominently than it usually does by reason of numerous and highly appropriate little details of "business" that *Magdalenas* generally overlook. Mr. Slezak did well, too, though in the last scene he sang the "Prize Song" below pitch. Mr. Griswold's *Pogner*, Mr. Hinshaw's *Kothner*, Mr. Goritz's *Beckmesser* and Mr. Reiss's *David* were inimitable as usual. Mr. Hertz again unfolded in thrilling fashion the untold wonders of this score.

The first "Siegfried" of the season was put forward on Friday evening of last week in the presence of a large audience. The performance had many features of high beauty, but their effect was to an extent

counterbalanced by certain serious drawbacks.

The cast presented no elements of novelty. The *Siegfried*, *Wanderer*, *Alberich* and *Mime* were, of course, Messrs. Burrian, Griswold, Goritz and Reiss, respectively. Mme. Galski was *Brünnhilde*, Mme. Matzenauer *Erda*, Miss Sparkes voiced the prophecies of the *Woodbird* and Mr. Ruysdael proclaimed the cavernous utterances of *Fafner*, the worm.

The most serious mishap of the evening occurred shortly after the opening of the second act. Mr. Goritz as *Alberich* was singing the lines which precede the entrance of the *Wanderer* when a row of lights at the top of the stage became detached from their fastenings and fell with

Reiss's *Mime* seemed a more delicious piece of character acting than ever and it was finely supplemented by Mr. Goritz's *Alberich*. The quarrel of the two Nibelung brothers is an episode to which one always looks forward with keen expectation. Mr. Ruysdael's *Fafner* was properly gruff.

Among the women Mme. Matzenauer carried off the chief honors this time. The thrilling music of *Erda* suits her magnificent organ tones to perfection and she understands well the profound significance of the character of the guardian of universal wisdom. Miss Sparkes's voice, as has been noted in the past, lacks the flexibility necessary for the tricky music of the *Woodbird*. Mme. Galski's *Brünnhilde* is, on the whole, a lovely impersonation when she is in good vocal shape, which, however, was not the case last week. Her voice lacked its customary smoothness in the awakening music and in the final duet with *Siegfried* it was strident and untrue to the pitch. The high C at the close was quite distressing. However, the singer does not live who is not occasionally prone to the effects of an "off-night." The orchestra was in splendid shape and Mr. Hertz has seldom read the score with such regard for its numberless beauties.

The second "Tristan," which was heard on Wednesday evening of last week, had as *Isolde* Mme. Fremstad and as *Brangäne* Mme. Matzenauer. The great soprano's impersonation is superb from a dramatic standpoint, though she sings this music with less facility and fluency than Mme. Galski. But it would be difficult to find an *Isolde* to-day more impassioned and yet more queenly. Mme. Matzenauer's *Brangäne* has never been better and she sang the tower song perfectly in tune and with ravishing warmth of tone. Mr. Burrian's *Tristan*, Mr. Weil's *Kurwenal* and Mr. Griswold's *King Marke* were again up to their usual standards. Lambert Murphy sang the part of the *Shepherd* for the first time, replacing Mr. Reiss, and he did so with the utmost credit. Something happened to the English horn player behind the scenes at the beginning of the third act, for his playing came suddenly to an abrupt halt and he did not resume the melody. In consequence Mr. Burrian missed the cue for his first words. Mr. Toscanini, who again performed marvels with the orchestra, covered the difficulty with skill.

The first of the series of Thursday matinees drew an overflowing audience. This may be explained by the fact that "Pagliacci," with Caruso in it, was given as a portion of a double bill. The other half was devoted to the ever-charming "Secret of Suzanne." The little comedy was finely done by Miss Farrar and Mr. Scotti. Both were in their best voice and brought out most of the fun of the piece. Mr. Bada has somewhat improved his performance of the servant *Sante* since the opera was last heard. Mr. Polacco conducted, often with too heavy a hand.

Gilly a New "Tonio"

Dinh Gilly made his debut as *Tonio* in the Leoncavallo opera, and despite the efforts of the orchestra and Conductor Sturani to outdo him by their intemperance of sound, delivered the prologue with vocal opulence and fine dramatic feeling. His make-up was quite different from that of any previous *Tonio* seen on the Metropolitan stage. Throughout the opera he carried his part convincingly and established his right to stand among the very best interpreters of a rôle that is a universal favorite among baritones. His voice had fine resonance and beauty of quality and he was vociferously applauded. Mr. Caruso revels in his portrayal of *Canio*, and although he was not in his best voice he aroused as much enthusiasm as ever. Miss Alten was the *Nedda*.

"Königskinder" was brought back to the repertory at the Saturday matinee after several weeks' absence. A big audience attested by its presence to the esteem in which Humperdinck's masterwork is held and its emphatic approval of it should be sufficient to have the management give it far oftener than it has seen fit to thus far this season. Carl Jörn *King's Son* has never been better than on this occasion and Miss Farrar's impersonation of the *Goose Girl*, the finest thing she does in the opinion of many, was again admirable. As the *Fiddler* Mr. Goritz's work ranks high in the list of operatic achievements of the day. The same prompter, who made himself unduly audible at the "Siegfried" performance the evening before, was again a cause for complaint. Mr. Hertz's treatment of the orchestral score commands the highest respect.

Another splendid performance of Verdi's "Otello," with Mr. Slezak again a majestic figure as the *Moor*, Mme. Alda an appealing *Desdemona* and Amato a forceful *Iago*, was given to an immense audience on Thursday evening of last week.

For the benefit of the French hospital the "Tales of Hoffmann" was repeated last Saturday evening. The cast was in all respects the same as at the premiere.

Griswold's Noble "Wanderer"

Mr. Griswold's *Wanderer* was noble and dignified. He was vocally at his best and rose to eloquent heights in the sublime passage "Auf wolkigen Höhen wohnen die Götter" as well as in the overwhelming grandeur of the scene with *Erda*. Mr.

TEACHING THE DEAF TO SPEAK MUSICALLY—A NEW BRANCH OF VOCAL SCIENCE

Prominent Boston Instructor Conducts Unique Experiments with Far-Reaching Results—What Helen Keller, Mabel Johns, and Others have Accomplished—An Application of the Rules for Vocal Training

By LOUISE LLEWELLYN

BOSTON, Jan. 20.—It would seem that Charles A. White, dean of the vocal department of the New England Conservatory of Music, has discovered a new field for the voice specialist. In spite of the fact that Mr. White's personal interest is centered in the preparation of pupils for the operatic and concert stage, facts point to the probability that his name will figure as well in history in the development of a system of musical education for the deaf. The remarkable improvement he has brought about in the speaking voice of Helen Keller is what has awakened Mr. White to the great possibilities in such work for the voice teacher, who will dedicate his intelligence and his energy to it. Mr. White has had two deaf pupils, Miss Keller and Mabel Johns of Bronxville, N. Y. He is willing to carry on his experiments to some extent with one or two more pupils, though he prefers to train other teachers for this particular branch of vocal science, as it is the artistic side of voice production that makes the stronger appeal to him.

The results of Mr. White's work with his deaf pupils has been to stimulate an interest all over the country among the educators of the deaf in the specific training which no one but the master of tone production is capable of giving. For the past ten years or more the deaf have been taught in many schools to communicate by means of speech, but by a most unmusical speech, learned in a hit-or-miss sort of way, without regard to the proper and normal co-ordination of the organs, which latter state it is quite possible to bring about to a large extent through an understanding of the muscular construction and action of the throat and the relation of air pressure to tone.

When Miss Keller began her lessons with Mr. White, about two years ago, she was speaking with great effort at mouth and jaw, resulting in quick fatigue which weakened or prevented normal action of the sound organ. The general effect was a faint voice, breathing in emission, high in pitch and falsetto in quality. After eighteen months of work with her teacher Miss Keller spoke at considerable length before the International Congress of Otolologists, held in the Harvard Medical School last August, the first time, with the exception of a talk she delivered a few weeks earlier at Providence, she had ever addressed an audience without the aid of an interpreter.

The words with which Miss Keller stirred a great gathering of ear specialists should serve as well to incite a public of voice specialists to a study of a question so full of human appeal as well as of scientific and psychological interest.

"I am glad that this congress of doctors is going to give some time," she said, "to the problem of the deaf; to the problem that must be solved, not by surgery, but by education. You have done splendid work in the laboratory and the consulting room, but you have not usually followed your patient into the school room and into the paths of life where he is part of the human throng. You have not shown much interest in his efforts to understand the speech of men and to make his own speech intelligible. I am but urging you in the direction which your profession has already taken when I ask you to look beyond the deaf ear to the deaf child, to the human being, whose problem it is to recover, despite deafness, his golden birthright of spoken words."

Miss Keller spoke as well in French, German and Italian, as did Miss Jones, who said in part:

"As I realize how great a boon speech and lip reading have been to me I am eager to speak to you on behalf of the deaf who are less fortunate than I, to beg that you will use your powerful influence to give all the deaf the same opportunity of mingling with the hearing world."

"If the deaf as a class are different from the hearing it is largely because they are made so by the manner of their education. The use of signs and the manual alphabet isolates them and sets them in a class apart to a degree wholly unnecessary. Every normal child can and should be taught speech, and should be taught to make it not an ornamental accomplishment but his nat-



Important Factors in the Experiments to Make the Deaf Speak Musically—On the Left, Helen Keller (Photo Copyright, Whitman, Malden, Mass.); Center, Above, Mabel Johns (Photographed at Jerusalem in 1910); Below, Center, Charles A. White, of Boston; On the Right, Mrs. John Macy (Photo Copyright, Whitman, Malden, Mass.)

ural means of communicating with his fellows. This can only be done successfully by giving him purely oral instruction from his earliest childhood for at least ten years.

"To accomplish this requires of course a larger proportion of teachers to pupils than is now the case in our schools and a higher standard of preparation for the teachers. This again means larger appropriations from the public purse, but never would money be better expended.

"As for myself I do not hear a single sound, having been totally deaf since infancy, but my life has been passed wholly among hearing people, with whom I have always communicated by means of speech and lip reading. I find the same enjoyment in books, art, the theater and social gatherings that you do—and my life is rich and full of varied interests.

"Since every deaf child is very early taken to some member of your profession I earnestly beg of you not to limit your interest in him to a purely professional one, but to advise the parents as to what can and should be done for the child educationally, urging them to spare no effort to have him taught to speak and to place him as far as possible in the same environment as their hearing children."

Discussing with the interviewer the teaching plan which he adopted for Miss Keller, Mr. White said:

"I have observed that some of the work in teaching speech to the deaf fails to bring the best results because of insufficient attention paid to the proper emission of voice. Speech is tone or vowel sound, cut into words by the organs of articulation. Therefore its requisites are good tone plus good articulation. Neither alone is sufficient, but tone is the foundation upon which articulation must be superposed. Hence I would suggest that better general results would be obtained if the teachers of the deaf would follow more closely the methods of vocalists in regard to first principles. Once the importance of voice training for the deaf is conceded the attainment of the best methods should be the goal of endeavor.

"It is to Mrs. Macy, her teacher for twenty-five years, that Miss Keller owes most if not all of her ability to speak. By persistent and tireless training Mrs. Macy improved her enunciation and kept alive the great instrument of speech, which, however imperfect, has been an essential element in her intellectual development. Mrs. Macy's work with Miss Keller's voice has been based on instinctive good sense rather than on technical knowledge of vocal problems, and she tells me that her endeavor has been to keep Miss Keller's speech soft and pleasant. But this very purpose has tended to leave the vocal organs deficient in resonance. Miss Keller only received her first lessons in speech (less than a dozen) in 1890. This, I think, was unfortunate, for much more could have been done for her voice in the formative years of her life and done more easily than now. I say this to emphasize the importance of early and continuous training throughout the growing years of the deaf child."

Mr. White's difficulties in teaching Miss Keller were of course vastly increased on account of his pupil's blindness, but fortunately a circumstance of his youth had

given them a common means of communication. When a boy Mr. White made friends with a deaf lad who taught him the use of the manual alphabet. By this means the lessons were begun.

"After careful consideration," Mr. White went on, "I divided the plan of work under the following eight heads: First, position; second, breathing; third, resonating cavities; fourth, organ of sound; fifth, vowels; sixth, consonants; seventh, rhythm and accent; eighth, pitch and quality.

"Miss Keller practised each of these divisions separately and then in combination, with the object of ultimately coordinating them all in speech.

"The idea spread abroad by the newspapers that Helen Keller was learning to sing is of course an absurdity," said Mr. White. "I found that I could get her to approximate pitches, and this she did be-

fore the Congress of Doctors last Summer, much to their amazement. She sang an octave on sol, from her own sense of the pitch. Then she was asked for an octave one tone higher, la-la. When she sounded this note I struck a tuning fork and held it against the desk that the audience might hear. Her tone corresponded with that of the fork, thus showing her ability to establish definite pitch. She also sounded the intervals of a fifth and a third.

"No, of course, it is not to be supposed that the deaf will ever arrive at speaking as musically as a person who hears, but it is certain that through the aid of voice specialists they can be taught to speak far more naturally and more musically than has been thought possible. This will enable them to mingle more freely and comfortably among people, which is half the fun of life."

CHICAGO OPERA CHORUS GOES ON ONE-DAY STRIKE

Members Object to Extra Performance on Sunday Without Increase in Pay—A Teapot Tempest

CHICAGO, Jan. 20.—Sunday was designed to be a gala day at the Opera, and it started out most auspiciously with a production of "Cavalleria Rusticana," with scenery and costumes, just as if it were on one of the regular subscription evenings. The cast included Zepilli, Ruby Heyl, Venturini, Mascari and Berat, and for the first time this season brought out what might be termed a full house for a Sunday afternoon event. The chief element of attraction was, however, the divertissements offered by the rival ballet troops of the opera company and of Adeline Genée, the latter featured under special arrangement and presenting a historical series, showing the evolution of the dance during the last century and a half. A great deal of enthusiasm was aroused by the dancing of Mlle. Genée and of her company, especially of Mlle. Schmolz, but the consensus of opinion indicated that the regular corps de ballet of the local company fully held its own.

Trouble began brewing, however, during the latter part of the afternoon and reached its climax in the evening a few minutes before the time for the curtain to go up on the scheduled performance of "Pagliacci," with which the repetition of the ballet divertissement was to be preceded. The chorus refused to go on duty for two Sunday appearances unless paid \$2.50 instead of \$2 for the extra performance. Considerable hair-pulling ensued, as the stage doorkeepers attempted to eject the rebellious chorus, to whose demands Mr. Dippel refused to accede, on the grounds of unreasonableness. There was a hasty summoning of emergency cohorts and an

improvised concert was substituted for the operatic performance. Those responding were Huberdeau, with his "Two Grenadiers"; Mascari, with the "Prologo," and Ilden Stanley with the Nedda aria from "Pagliacci"; Warnery with "Le Rêve," from Massenet's "Manon"; Jennie Dufau and Ruby Heyl in songs and Daddi with his inimitable Neapolitan street songs. Notwithstanding the fact that such of the audience as remained were reasonably enthusiastic, something like one hundred called at the box-office for a refund of their money. The balance of the program proceeded as scheduled.

To-night the chorus returned to work in time for the performance of "Bohème."

TAFT APPLAUDS CONNELL

President Asks Baritone to Repeat Song at Washington Musicales

WASHINGTON, D. C., Jan. 20.—Horatio Connell, baritone, was the artist at a recital given before the President and Mrs. Taft at the home of Mrs. Henry F. Dimock, this city, on January 14. The presence of the President marked the abandonment of the rule which has prevented the President from accepting dinner engagements from persons in private life. Mr. Connell sang songs by Schubert, Strauss, Franz, Hahn, Fox, Quilter and Farjeon.

Mr. Connell, who has been heard with pleasure in Washington before, and who will return for two more engagements this season, was in excellent voice. His program was excellent chosen and was sung with such artistry that he was compelled to add four songs at the end and to repeat the song by Hahn at the direct request of the President. Mrs. Grover Cleveland was among the guests.

Delius's symphonic poem, "The Dance of Life," was recently introduced in Berlin with marked success.

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"MESSIAH"

Boston Transcript, Dec. 23, 1912.
—And for once the aria, "I Know
that My Redeemer Liveth," sung
by Miss Barrows was sung, as it
should be, with quiet conviction.

Boston Advertiser, Dec. 23, 1912.
—Miss Barrows chose a good
tempo for "Rejoice Greatly" and
happily permitted the music to
sing itself. The florid passages
were especially beautiful.

"BEFORE THE LISTENERS"

Providence (R. I.) Journal, Dec.
17, 1912.—Miss Barrows is a singer
too seldom heard in Providence,
and last evening's program gave
the audience an opportunity to hear
her beautiful voice under conditions
so varied that it was possible to
realize its charm to the fullest de-
gree. So sweet, so true and so
clear is Miss Barrows's voice that

the cultivation she has bestowed
upon it has made her one of the
most brilliant lyric sopranos in
New England.

Providence (R. I.) Tribune, Dec.
17, 1912.—Miss Barrows possesses
a soprano voice of beautiful quality
and of wide range. In all of her
songs last evening she sang with
admirable style and finish and
power, her clear voice rising with
the skill of a fine artist to the diffi-
cult requirements of her program.
This was especially true of her
superb rendition of her group of
difficult Italian songs, at the begin-
ning of her program, which she in-
terpreted with thoroughly charac-
teristic delineation of the moods
that are so strongly impressed on
the music. Indeed, there were
many in last night's audience who
declared the singer to be among
New England's foremost sopranos,
and added to this she has the
charm of a magnetic personality.

Address: Symphony Chambers, Boston

DINH GILLY

*The Franco-Algerian Baritone of
the Metropolitan Opera House*

Scores Sensational Success at his first appearance as TONIO in Pagliacci



DINH GILLY AS "TONIO"

—Photo by Mishkin.

WHAT THE CRITICS SAID:

TRIBUNE—There was, however, a Tonio new to New York in Dinh Gilly, who in make-up, action and voice proved more than satisfactory. In the first act he dressed the part as a true tramp actor, and gave a dramatic accompaniment to the Prologue that was effective and well thought out. In his singing Mr. Gilly always is the artist, and his use of his voice might well be pondered over by other barytones.

N. Y. TELEGRAPH—It was a day of double bills and debuts at the Metropolitan yesterday, for a special matinee performance of the new operatic affinities, "Suzanne" and "Pagliacci," gave Dinh Gilly an opportunity to add his conception of Tonio, the fool of the Leoncavallo opera, to the already well known ideas of Scotti, Amato and company on the subject.

HERALD—Mr. Gilly sang the rôle of Tonio for the first time here. His singing of the prologue was dramatic and roused the huge audience to enthusiasm.

SUN—Mr. Gilly appeared for the first time here as Tonio and delivered himself of the music with much skill. His excellent enunciation was not the least creditable feature of his impersonation.

PRESS—It was the Tonio of Dinh Gilly, who impersonated that rôle for the first time here, winning enthusiastically prolonged plaudits after the prologue. The Franco-Algerian baritone sang the opening address admirably, soaring upward to a high A flat with consummate ease. But his novel costume, patterned on the modern circus clown's garb, with grotesquely cut claw-hammer coat, exaggeratedly ample waistcoat, wide-spreading pantaloons, conspicuous red stockings and long, flapping shoes, surprised more than his singing. Certainly he introduced a new idea in make-up and dress, into a rôle that seems to permit many variations. It may be questioned, though, whether clothes associated in the minds of most persons with the idea of a laughter-provoking tumbler and gymnast, were perfectly suited to the interpretation Gilly gave of Tonio—an impersonation which laid stress on the lumbering, awkward and thick-witted qualities of the buffoon.

EVENING MAIL—A new Tonio in the person of Dinh Gilly, who with this rôle rose to the greatest artistic heights to which he has yet aspired. His prologue was admirable and brought a rapturous and spontaneous outburst from the very large audience.

EVENING WORLD—Dinh Gilly, for the first time here, was Tonio. He sang the prologue splendidly. His facial make-up disguised him completely. He seemed shrunken in size and his soiled and shabby clothes were appropriate.

EVENING SUN—Gilly sang the prologue in peasant's clothes. He was new to the cast and did well.

SAINT-SAËNS SYMPHONY MINNEAPOLIS NOVELTY

Mildred Potter, in Second Appearance
This Season as Soloist, Wins Another Marked Success

MINNEAPOLIS, MINN., Jan. 18.—For the first time in this city the Minneapolis Symphony Orchestra, Emil Oberhoffer, director, gave Saint-Saëns's Symphony No. 3 in C Minor.

Mr. Oberhoffer, the orchestra and Hamlin Hunt at the organ scored so notable a success that the conductor was recalled several times, and the applause ceased only when he finally had the entire orchestra acknowledge the ovation.

The symphony was magnificently played, and Mr. Oberhoffer read it with a fine regard for all its beauties. Herman Ruhoff and Albert Soergel, two members of the orchestra, played the four-hand piano part. After the concert Mr. Oberhoffer was surrounded by subscribers, who requested that the symphony be repeated. The latter part of the program was devoted to Wagner, the numbers including the "Prelude" to "Lohengrin," "The Ride of the Valkyries" and the Finale to "Das Rheingold."

Mildred Potter was the soloist, singing for the second time with the orchestra this season. Miss Potter was formerly a St. Paul girl and has many friends in this city. She was heard at her best in "Gerechter Gott" from "Rienzi," and her delivery of the aria was accomplished with fine breadth and noble style.

Other numbers that won cordial recognition were from "Samson and Delilah," by Saint-Saëns, Meyerbeer's "Le Prophète" and several songs for encores, including Wagner's "Träume."

The popular Sunday afternoon concerts are giving the utmost enjoyment to thousands every Sunday. Mr. Oberhoffer is very successful with his programs, and these concerts wield a splendid educational influence.

Carolina White in Pueblo Recital with Theodora Sturkow-Ryder

PUEBLO, COL., Jan. 16.—Following the recital by Mme. Sembrich, this city strengthened its newly-found position on the musical map by the recital of Caroline White on January 16. Before a capacity audience Mme. White gave undisputable proof of her artistic excellence and she won a real tribute of appreciation. Arias from the soprano's rôles with the Chicago Opera Company met with especial enthusiasm. Theodora Sturkow-Ryder, the pianist, added much to the success of the evening, and both artists graciously added several encores.

L. J. K. F.

Miss Menth and Mr. Van Hoose in South

RALEIGH, N. C., Jan. 15.—Ellison Van Hoose, the American tenor of the Chicago-Philadelphia Grand Opera Company, appeared here last night at St. Mary's Auditorium with Herma Menth, the young Austrian pianist. Mr. Van Hoose received an ovation seldom accorded artists here for his singing of the aria "Celeste Aida." He was so much applauded that he added as an extra the "La Donna emobile" from "Rigoletto," this too winning his audience completely. He also sang "When Love Is Kind," which he was obliged to repeat, and Magdalen S. Worden's "Longing."

Kirk Towns Sings in Cleveland

CLEVELAND, O., Jan. 18.—At a musicale in the home of Mr. and Mrs. O. M. Stafford, on Euclid Heights, on January 18, incident to the social début of their daughter, Olive M. Stafford, Kirk Towns, baritone, and a member of the board of directors of the Chicago Musical College, sang a varied program of songs both in German and English. A large number of guests applauded the musicianly work of Mr. Towns with enthusiasm. Among earlier programs given in the Stafford home was one by Herbert Witherspoon.

Mme. de Moss to Make Southern Tour

Mme. Mary Hissem de Moss, soprano, will make a short concert and recital tour of the South, during which she will sing in Augusta, Ga., on February 19. Immediately on her return East she will sing the Verdi "Requiem" in Newark, N. J., on February 26, and two days later will appear in recital in East Orange.

BEETHOVEN PROGRAM GIVEN BY MANNESES

Second Sonata Recital by Artist
Couple Reaches High Plane
of Merit

The second sonata recital of the season given by David and Clara Mannes took place at the Belasco Theater last Sunday evening. Sunday evening is not generally considered propitious for musical activities of the highest sort and various concessions to bring programs to the "popular" level are ordinarily regarded as essential to concerts offered at such a time. Mr. and Mrs. Mannes find it necessary to make no such concessions, and yet their recitals are popular in the best sense of the word.

As has been the invariable rule during the past few years the audience was large and enthusiastic to a degree. The program was devoted exclusively to Beethoven, whose sonatas Op. 30, No. 2; Op. 12, No. 2 and Op. 96 were given in the order named. It afforded a striking illustration of the development of Beethoven's genius, the maturing of his faculties of musical expression and his ever-increasing import of his utterances. At the same time the scheme of the program might have seemed a trifle more logical had the sequence of the first and second sonatas been reversed.

The two artists played with those qualities of spiritual sympathy and a comprehensive vision that always distinguishes their ensemble work. It is scarcely necessary to be specific where there is such a steady evenness of merit. The wonderful *Adagio* of the first sonata was nobly played and the naive A major sonata, of Op. 12, had the requisite deftness and grace. The magnificent G Major has not enjoyed a broader or more significant reading in many a day.

H. F. P.

Miss Gurowitsch and Edmond Warnery in Pittsburgh Recital

PITTSBURGH, Jan. 20.—A most flattering reception was tendered to Miss Sara Gurowitsch, the violoncellist, and Edmond Warnery, tenor of the Chicago Grand Opera Company, at the recital of the Art Society of Pittsburgh at Carnegie Music Hall, Friday night. The program was opened by Miss Gurowitsch, who gave two cello numbers, "Romanze," by Goens, and "Elfentanz," by Popper, the former giving the artist splendid opportunity to display a most remarkable breadth of tone and technic. For encores she gave "Vito," by Popper, and "Französisches Lied," Burmeister. Mr. Warnery sang groups of songs in Italian, French and English, his French songs being his best. He aroused much enthusiasm when he sang Massenet's "Rêve de Des Grieux." As an encore he gave Schumann's "Two Grenadiers," in French. Mrs. Lawrence Litchfield, a Pittsburgh pianist, played most acceptable accompaniments.

E. C. S.

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ELENA GERHARDT SOPRANO

MISS GERHARDT, AFTER HER RECITAL IN BOSTON ON SUNDAY, JANUARY NINETEENTH, WAS HAILED AS A SINGER WITH "INCOMPARABLE ART"

WHAT THE CRITICS WROTE

PHILIP HALE in *Boston Herald*, Jan. 20, 1913

The *Herald* has often praised Miss Gerhardt's incomparable art as a singer of lieder. Never were the superlative qualities of this art more fully revealed than yesterday afternoon. The singer was in fine voice, while haunting beauty of tone, finished phrasing and delicacy in the use of nuances were among the many features of an admirable performance.

There was variety in the matter of interpretation, impressive delivery and the artistic sobriety which in moments of dramatic significance as well as those of a more tenderly emotional nature is eloquent without over-exaggeration or hysteria.

H. T. PARKER in *Boston Transcript*, Jan. 20, 1913

Miss Gerhardt's voice has a unique and flawless beauty. Its tones are as soft and rich to the ear as the pile of velvet to the touch. They have a deep and insinuating sweetness, like the lusciousness of a full-flavored fruit upon the tongue. They flow as in an expanding stream melting out of itself.

A suggestion of nobility is in their large, free progress; they have their power, less strong and commanding than ingratiating and insinuating. By a paradox, when Miss Gerhardt sings in half-voice her tones seem richest and fullest, so intensely does she then concentrate and smooth them. Her upper tones—thank the deities of song—are not brilliant; but they diffuse a quietly glowing warmth. Her middle tones are so soft and supple that they seem to round of themselves into smooth, full phrases. There is singular sweetness in them—not the tame sweetness of sugar, but the ample sweetness of gently blowing air. Her lower tones are mild and lustrous. No harshness roughens them.

In the use of this voice Miss Gerhardt makes song beauty. Her tones throughout all their range are exquisitely even in their flow. In her sustained song is no halt or break or disjointure. Each phrase is edgeless; each inflection falls bright, clear and smooth upon the ear. The song is in beautiful motion, in steady progress to its climax; yet it seems to glide along its course. There is no audible and visible propulsion. The repose is the repose of perfect mastery of means used surely to the desired end. Miss Gerhardt does no feats of song for their own sake; but, if they happen to be the composer's means, she is unobtrusive mistress of them. She uses not a vocal trick; she is as sincere as she is sure in her quest of beauty.

Boston Post, Jan. 20, 1913

Miss Gerhardt has long since made herself a following in this city on account of her rare skill in song and her exceptional feeling, both for the poetry and the music of the German lieder.

She sang songs by Schubert, Schumann, Brahms, Hugo Wolf and Strauss. Her songs ranged through a great variety of moods, from grave to gay, and they demanded exceeding versatility of technique and treatment. Miss Gerhardt was admirably equal to their demands. She is mistress of the art of tone-production as are few of her sisters. She has moreover, a rare native intelligence, a sensitiveness to the finest shades of meaning, and being, apparently, in especially good voice and humor, she was as fortunate in the grave beauty of the "Sapphische Ode" or "Eine Aeolsharfe" as she was in Schumann's "In's Freie" or the Strauss "Heimliche Afforderung."

Boston Globe, Jan. 20, 1913

A strange confusion well may fall upon him who learns for the first time that Miss Gerhardt has come out of Germany. The vocalism prevailing in the theaters and concert halls of that country is not hers. Again yesterday there was cause to marvel at the faultless mechanism of her singing, at its

spontaneity, its lack of all suggestion of technical display, its obedience and subservience to the interpretative and spiritual end she sought, to the emotional import of the song.

As the exponent of essentially a precious and lyric vocal art, Miss Gerhardt is unique. Her appearance with an orchestra necessarily will contain much that is enjoyable, but the repose, the intimacy, the graces, the quiet and searching conviction of her style do not have so appropriate a frame as when she sings with piano.

It is now late to consider such means of craftsmanship in Miss Gerhardt's singing as the support of the breath in the fine-spun vanishing phrase, the absence of all suggestion of registers of voice, the evenness and equal "bite" and resonance of all vowels, the variety and suitability of tonal color—yet these things never have seemed more perfectly adjusted, or more worthy the notice of every teacher and student.

As a mistress of interpretation she left few songs out of the groups by Schubert, Schumann, Brahms, Hugo Wolf and Strauss that did not contain some particular distinction. Her province is not to search out and make luminous the profound depths of impassioned or tragic emotion, but in the glad rapture of Brahms' "O liebliche Wangen," the mysterious portent in his "An eine Aeolsharfe," the still sacred fragrance of the roses in the "Sapphische Ode" (repeated), the playful fancy in Wolf's "Bescheidene Liebe," the latent wildness and rebellion in his superbly fantastic song, "Die Zigeunerin," or in the exhilaration and breathless ecstasy of the Strauss Serenade—here and elsewhere Miss Gerhardt showed again the fine sense of proportion and the imagination of the painter of miniature. Each song had its own atmosphere, its own individuality and character.

Boston Advertiser, Jan. 20, 1913

Miss Gerhardt is so skilful in coloring her tones, so broad and so earnest in her readings, that she may rightly take a place among the world's great "lieder" singers. Miss Gerhardt is the very essence of repose and power. Here for once is art for art's sake, with the "ego" squelched completely. Who could read better than she the simple "Before My Cradle" (Schubert), with its gentle, reflective melancholy? And who could sing with greater beauty the glorious "Sapphische" ode?—or the "Nachtigall"?—or the "Aeolsharfe"?

Boston Journal, Jan. 20, 1913

Elena Gerhardt performed the difficult task of pleasing a large audience with her singing of songs by the great Teutonic quintet, Schubert, Schumann, Brahms, Hugo Wolf and Richard Strauss. The massive blonde songbird from Leipsic succeeded where only such celebrities as Sembrich, Calvé, Farrar and Schumann-Heink had won success before. It was but an extension, however, of success previously made at Symphony concerts and at recitals in smaller halls.

Yet on none of these other occasions was the superfine quality of Miss Gerhardt's art more genuinely enjoyed than it was yesterday.

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ECHOES OF MUSIC ABROAD

Juggling of Operatic Novelties and Singers Amuses Paris—Librettists, Not Composers, the First Essential to National Opera, Urges British Composer—Milestones in the History of the Pianoforte Concerto as Gabrilowitsch Views It—Humperdinck at Work on an Old-Style "Singspiel"—English Musicians Confess Diverse "Strongest Impressions" of 1912—Music and Tobacco

PARIS has been watching with amused interest an exhibition of operatic juggling that the newest musical member of the Institute, the directors of the Opéra and the Opéra Comique and the director of the Conservatoire, to say nothing of two mere singers, have been providing for its edification. The facts as boiled down by *Le Monde Musical* are these:

Some time last year Gustave Charpentier offered his "La Vie du Poète" to the Opéra. As the work was not yet completed Director André Messager declined to accept it for the time being. Then came the memorable Institute election, in which Charpentier's success meant Messager's defeat, and the result was that Albert Carré got "La Vie du Poète," otherwise "Julien," for the Opéra Comique.

Enter Gabriel Fauré. He withdraws from Director Carré his long-awaited "Pénélope," which was to have been produced at the Opéra Comique with Lucienne Bréal and Charles Rousselière in the principal rôles and takes it, instead, to the director of the new opera house in the Champs-Élysées. There was some hitch when the composer insisted that M. Carré engage Mme. Bréal for the name part, and that may have been the direct cause of the breaking off of negotiations. Mme. Bréal will create the new rôle at the Champs-Élysées, at any rate, as originally planned—for was it not due to her suggestion that Fauré undertook to compose the opera?—but without the coveted tenor. As soon as "Pénélope" was taken out of his hands Director Carré promptly induced M. Rousselière to sign a three months' contract with him for April, May and June, and gave him as a consolation prize for the lost *Ulysses* the rôle of the tragically modern *Julien*.

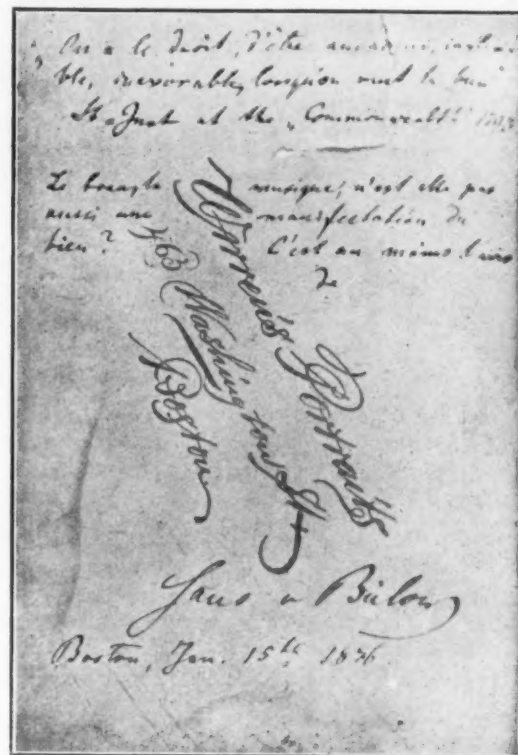
Dismay in the camp of the Fauré-Astruc forces. The higher ranges are scoured for another *Ulysses*, and finally he is found at the Opéra in the person of Lucien Muratore, who is about to be let loose for a prolonged leave of absence. But he has already made plans for a joint concert tour of America with the beautiful Lina Cavalieri, in whom he is credited with having a romantic interest. At last reports, however, he is said to have canceled the American tour for the sake of gallantly helping "Pénélope" to an initial success.

Meanwhile, with two well-advertised novelties to be featured at the other institutions, the Opéra is planning a special revival of "Don Giovanni" for the Spring season, with Maurice Renaud in one of his incomparable impersonations and Marie Kousnietzoff as *Donna Anna*. The Gaité-Lyrique, on its part, is only awaiting the return from Boston of Vanni Marcoux before putting forward for the first time anywhere Massenet's "Panturge."

BEFORE sailing from Hamburg to make of herself a flying wedge into the New York music season Otilie Metzger appeared with Lucille Marcel and Heinrich Hensel in the production of Felix Weingartner's version of Weber's "Oberon" at the Hamburg Municipal Opera. Weingartner, with his annual leave of absence for a guest engagement at the Boston Opera close at hand, conducted, and had the satisfaction of seeing his public worked up to a high pitch of enthusiasm over the Weber work as he has "restored" it, to use the painter's term. Hamburg is at present passing through a Wagner cycle beginning with "Rienzi" and stopping short only of "Parsifal."

Between her return from her New York Philharmonic engagement and the Wagner centenary celebration in May Frau Metzger will have a comparatively uninterrupted in-

terval at the Stadttheater with which she has been associated for so many years. She is one of the German artists engaged for the two festival performances of "Siegfried" and "Tristan" to be given in Madrid in May, under the direction of Bruno Wal-



An Interesting Photograph of Hans von Bülow with His Own Inscription

The autographed photograph of Hans von Bülow here reproduced is in the possession of Paul Abels, of the Metropolitan Opera Company, who is now recuperating at Saranac Lake after a serious illness. Mr. Abels found it in a drawer in a boarding-house and the landlady, who had acquired it during von Bülow's lifetime, sold it to him for a few dollars.

ter, now of Munich. Hermann Weil, of the Metropolitan; Heinrich Knote, Marthe Löffler-Burckard and Frau Metzger's husband, Theodore Lattermann, are other singers engaged.

While *Carmen* is not one of the rôles that find the most complete response in the Teutonic temperament, Frau Metzger has long enjoyed a country-wide reputation on her native heath as the most temperamental of Germany's many exponents of the Meri-mée-Bizet heroine.

LAST week Ossip Gabrilowitsch gave the third of the six programs in which he is tracing for the Berlin public the development of the pianoforte concerto from Johann Sebastian Bach to the present day. The undertaking is a formidable one, but the Russian pianist has assured himself of whatever advantages may lie in having a conductor who is at the same time an artist-pianist, and hence, it is natural to assume, peculiarly responsive to the soloist, by entrusting the orchestra—the Berlin Philharmonic—to his countryman, Leonid Kreutzer.

The first of Mr. Gabrilowitsch's historical programs contained concertos by Bach (G minor), Mozart (D minor) and Beethoven (C minor); the second continued with the Beethoven concertos in G major and E flat and the Choral Fantasy, while last week's the third opened with Weber's "Konzertstück" in F minor and followed it with the Chopin Concerto in E minor, the Schumann and Mendelssohn's "Capriccio brillant." The remaining milestones at which the pianist will pause are, at the fourth concert, the Liszt Concerto in E flat, the Rubinstein in D minor and the Tchaikowsky in B flat minor; at the fifth, the two Brahms concertos, and on the final program César Franck's "Variations Symphoniques," the Saint-Saëns Concerto in C

minor, the second of Rachmaninoff's and Richard Strauss's "Burleske."

SAYS John F. Runciman, the well-known London music critic, in the *Saturday Review*:

"Tobacco and music go well together. For Wagner and Beethoven I recommend a pipe; for Mozart, a cigar—and it must be a fine one, of delicate flavor; a cigarette will do for Mendelssohn; and when Sibelius or Parry, Mackenzie and Company are to be played an ample provision can be made at the slot-machines, where five excellent 'fags' are obtainable for one penny."

NOT "Find the composer" but "Find the librettist" is the answer to the demand for national opera, according to the Australian-born English composer and critic, George H. Clutsam, who knows what it is to have operas produced. "Before we start worrying about the foundation of a national opera we must find our opera

onstration of eurythmics by Jaques-Dalcroze and his pupils the author of the "Cyclopædic Dictionary of Music," mentions as his strongest impression "the great waste of time, from a purely musical point of view, involved in the Jaques-Dalcroze Method of Teaching."

Granville Bantock, the composer, derived his from "the wonderful choral singing at the Midland musical competition festival last May"; Landon Ronald, his, from "the 'Titanic' concert given at the Royal Albert Hall by the massed orchestras of London," which made the greatest impression on him not only of a year but of his whole life. Hermann Klein received his from "the splendid singing of the English children at the final competition of the International *Concours Musical* held in Paris last Whitsuntide"; Sydney Grew, the critic and writer, gained his from "the curious beauty of the call of the 'Old Clothes-Man' in Charpentier's 'Louise' in a performance given by the Quinlan Company in English—here's ammunition for our partisans of opera in the vernacular!"

Nor is sublime egotism absolutely lacking, for Joseph Holbrooke complacently records as his strongest impression of 1912 "without a doubt the dress rehearsal of my drama, 'The Children of Don,' or my own performance of the same work. It was so good that no one said so! Weird country—England!" Evidently Arthur Nikisch's interpretation of the work at the first two of the only three performances it received at the London Opera House did not altogether satisfy the composer.

Dr. R. R. Terry, organist of Westminster Cathedral, declares he was most deeply impressed by Holbrooke's "amazing orchestral technique" in "The Children of Don." Dr. Vaughan Thomas also classes with some Paderewski playing "much of Holbrooke's music to 'The Children of Don' and the tearing of his work to shreds and tatters in the press.—Wonderful this!" On the other hand, Dr. Charles Maclean, English representative of the International Musical Society, flatly pronounces "the exasperating foolishness of the 'Children of Don' production" his outstanding impression.

One musician was most impressed by "the steady growth of the revolt against church music of the sentimental type (Stainer, Barnby, Dykes, and so forth) and the endeavor to restore to the Church its ancient dignity and beauty in the musical parts of its services."

Quite in a class by itself, as suggesting what it is to be hoped is an exclusively individual manner of listening to music is the statement of the Balliol College organist who derived his strongest impression of the year from "Paderewski's playing of the 31st bar of Chopin's Mazurka, op. 17, No. 4, at his recital in Oxford."

JOTTINGS from what Gabriel Pierné, the French composer and conductor, told the *Pall Mall Gazette* the other day: Paris has only one choral society and it is difficult to give oratorios there; professional singers have to be engaged for the chorus; as for England, she has awakened from her sleep musically and now has half a dozen men whose compositions excite her interest and admiration; the most advanced music to-day comes from Austria, Poland and Russia; France leads by virtue of the technique of its modern school, the delicate tints of its tonal palette and its distinction of style.

VIENNA has its People's Opera and the progressive Director Rainer Simons to thank for its introduction to Engelbert Humperdinck's "Königskinder." It was at the People's Opera, likewise, that the Dresden premiere of Eugen d'Albert's new "Chains of Love" found an echo in Vienna, and it is there that Leoncavallo's "Gypsies" will be sung for the first time in the German tongue next month.

So much for the wide-awake policy of the Volksoper's director, whatever one may think of his choice of novelties in general. In the early days of his career Herr Simons was a pupil of Humperdinck—he studied harmony and composition with him in Stockhausen and went from there to

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

Königsberg to fill his first post as *régiſſeur*. "My health has materially improved within the past few months, so that now I am quite well again," said Humperdinck in a recent Vienna interview quoted by the New York *Staats-Zeitung*. From Vienna I shall return to Berlin, to spend the rest of the Winter there. Since last October I have been living in a villa of my own at Wannsee, which I had built according to my own ideas. I have continued my teaching, albeit in a limited measure. I still belong to the board of directors of the Royal High School of Music in Berlin, where I teach composition exclusively. At present I am engaged on a 'one-acter' in the style of the old *Singspiel*, representing a middle stage between opera and operetta. I have also just made another little side excursion—one cannot always write serious stuff, you know."

WITH the exception of Bristol, England's early-season festivals were rather unprofitable financially. The Three Choirs' Festival at Hereford resulted in a loss of nearly \$2,700, which had to be made good by the 265 guarantors; while at Birmingham the deficit amounted to over \$11,000. This, however, was less than the deficit of the last previous festival, in 1909, while at the same time the expenses were

higher, due, mainly, to the production of four new works.

AS a sacrifice to the march of progress the Teatro Malibran, having reached the interesting age of 336 years, is to disappear from Venice's landscape on the first of March in order that in its place an up-to-date opera house may be erected. Its history, observes the *Neue Zeitschrift für Musik*, is inseparable from that of Italian opera. All the celebrities of Italian vocal art of three centuries had been heard there before Maria Malibran awoke such an overwhelming tumult of enthusiasm that her name was given to the theater. It was there that Verdi's "Aida" was sung in Italy for the first time, following its *première* at Cairo.

For the last time the doors of the Teatro Malibran will shortly be thrown open for a brief opera season during which Mascagni's "Isabeau" and several Verdi operas will be given; then the axe will begin its ruthless work and the auditorium that has seated more than ten generations of Venetian patrons of the drama and music will be reduced to a dust heap. But modern Venice will not lag behind its sister cities and must have a more splendid temple of opera.

THE Gluck Society of Leipsic is no more, the members having unanimously agreed upon its dissolution. Its object was to publish the works of its patron composer, but in view of the fact that this has been undertaken by the Austrian society responsible for "Monuments of Musical Art" the members of the Leipsic society have come to the conclusion that there is no justification for its continued existence.

J. L. H.

NEW HAMMERSTEIN "FIND"

Nina Morgana Wins Place as Alternate by Singing in Concert

Arthur Hammerstein emulated the paternal example of that operatic astronomer, Oscar Hammerstein, when he introduced a new vocal "star" to last Sunday night's audience at the Casino Theater, New York, in the person of Nina Morgana, a young *coloratura* soprano, who comes to us from Italy by way of Buffalo.

Gossip in the lobby at intermission was to the effect that Miss Morgana's success in this New York debut was to have the result of securing for her the position of alternate to Emma Trentini in the Hammerstein production of "The Firefly." In an aria from Gounod's "Mireille" the young singer showed a great natural facility for *coloratura* music, her *staccati* being especially clean-cut, while she displayed a large volume of tone and an attractive presence. When she has eliminated a certain metallic quality in some of her upper tones, there seems to be no reason why the young soprano may not become a valuable member of the Hammerstein forces. In her encore, Musetta's Waltz Song, from "Bohème," she was delightful, while her voice was less happily adapted to the Bach-Gounod "Ave Maria."

For the programmed feature of the concert, Orville Harrold, the audience reserved some of its most lavish outpourings of applause, his delivery of "E lucevan le stelle," from "Tosca," being so moving in its emotional power as to necessitate the addition of "Ridi Pagliaccio," which again was so stirringly sung as to make some of the auditors fancy that they were in a more ambitious temple of music across Broadway. With Miss Morgana the American tenor sang most successfully in a duet from the first act of "Lucia," while he lent important aid to the delivery of the "Rigoletto" Quartet with Miss Morgana, Mme. M. Finley and Thomas Hardie.

Mr. Hardie came in for a large share of approval with his singing of "Dio Possente," from "Faust," the latter part of which was repeated. Gaetano Merola conducted the orchestra effectively, while his concertmaster, Henry Wolski, was a satisfactory soloist.

K. S. C.

Quelling an Opera Disturber.

Standing behind the orchestra seats at a recent performance of "The Magic Flute" at the Metropolitan Opera House was a woman who insisted upon airing her views of the stage doings in so audible a manner

as to interfere with the enjoyment of her neighbors, one of whom was a critic who had dropped in to hear Frieda Hempel for the first time as the *Queen of the Night*. The critic endured the conversation as long as he could, but finally broke in upon it with an indignant "Sh-h-h-h!" The woman turned upon him majestically.

"Barbarian, who are you?" she inquired in awesome tones, and quick as a flash, in the vernacular of the day, came the answer:

"I'm the chap that put the 'barb' in 'barbarian.'"

BUSONI INTRODUCES
NEW WORKS IN BERLIN

Extract from His Opera, "Die Brautwahl," Pleases—Plays Brahms Concerto Under Difficulties

BERLIN, Jan. 3.—When two such artists as Ferruccio Busoni and Max Reger were announced to appear in the same concert recently, each in the capacity of conductor and composer, there was naturally unbounded interest in the event, but the program as finally given was not without its serious disappointments. First, we were informed that the third movement from Reger's Romantic Suite was to be withdrawn because of inadequate rehearsals, and then came the announcement from the platform that, for the Brahms Piano Concerto in D Minor, with Mr. Busoni soloist, Mr. Reger would be unable to conduct and that Theodore Spiering would take his place—and without rehearsal.

This was an unfortunate position in which to place Mr. Spiering, and several nerve-racking moments in the performance were due wholly to the eleventh-hour change. In view of the formidable nature of the task undertaken, it must be said that Mr. Spiering acquitted himself admirably and that the hitches incident to an unrehearsed performance, particularly of a Brahms concerto, were inevitable.

The transcendent mastership of Busoni was marvelously in evidence in this concerto, and the adverse circumstances attending the performance could not mar the magnificent effects of his playing.

The greatest of the evening's interest, however, centered in the creative art of the great pianist. The "Frog-pond Scene" from his opera, "Die Brautwahl," was given under his own direction, its first hearing in Berlin, and afforded convincing evidence of his sterling qualities as composer. The music is impressionistic, abounding in contrapuntal inventions and greatly enhanced by a rich and effective orchestration. The effects, while never commonplace, are quite in accord with the humor of the situation. The two characters appearing in the scenes are treated with a keen sense of the proper importance of the voices in relation to the orchestra.

Two other novelties by Busoni were the *Romantische Suite* and "An die Hoffnung," the latter composed for alto solo and orchestra. In this Gertrude Fischer Maretzki appeared. These two works opened the program and the writer heard only the latter, which was characterized by graceful melody and a wealth of effective coloring.

This was the first of a series of "Busoni-Abende."

Detroit Audience Shouts "Bravo" at Ysaye Recital.

GRAND RAPIDS, MICH., Jan. 7.—Eugen Ysaye, the Belgian violinist, gave a recital last evening at Powers Theater to a capacity house, which added another tribute to this eminent artist. He moved his hearers by his warm and poetic temperament, but while they sensed his great power he did not seek to arouse the storms of emotion which often mar artistic symmetry, and as he played the conscious idea of technic receded into the background. Grand Rapids repaid Mr. Ysaye with the appreciation of profound silence and later with shouts of "Bravo." Camille Decreus, both as accompanist and piano soloist, met all demands.

E. H.

Elena Gerhardt Acclaimed in Baltimore.

BALTIMORE, Jan. 13.—The Boston Symphony Orchestra, Dr. Karl Muck, director, presented a very interesting program on January 8, with Elena Gerhardt, the noted soprano, as the soloist. The work of the orchestra was the usual high standard of this superb organization. Miss Gerhardt was enthusiastically received for her beautiful delivery of old Italian arias and songs by Strauss.

W. J. R.



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"The soprano, Miss Kerns, has a voice of lovely quality and even scale, her deportment was most pleasing and her songs were rendered in a very artistic manner."

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BERLIN MAKES MUCH OF PAVLOWA

Famous Russian Introduces a New Ballet Among Many of Her Old Successes—A Symphonic History of a Life by Reznicek—Casals in a Wonderful Performance of Schumann's 'Cello Concerto—A Revival of "Oberon" with an American "Fatima"

European Bureau of Musical America,
Berlin Neue Winterfeldstrasse 30,
January 3, 1913.

THE incomparable Anna Pavlova and her admirable troupe have been initiating us anew into the wonders of the Russian ballet, and not any of the so-called classical, bare-footed dancers of our modern era could awaken such feverish enthusiasm. Can one conceive of anything more fascinating than Mme. Pavlova's interpretation of Saint-Saëns's "Swan," scenically so effectively arranged by M. Fokin, the ballet master of the Imperial theaters in St. Petersburg? The Czardas, from Delibes's ballet "Coppélia," is, however, the number in which Mme. Pavlova and her troupe excel in the old ballet school they represent so superbly. In the solo variations and in Dvorak's "Butterfly Dance" the prima ballerina gave further proof of her exquisitely graceful art. Mme. Pavlova's present partner, Novikoff, is, of course, not a Nijinsky, but he is an ideal figure of a man, though rather too massive in build for completely graceful effects. Sculptors would undoubtedly go into ecstasies over the symmetry of his physique and his plastic poses.

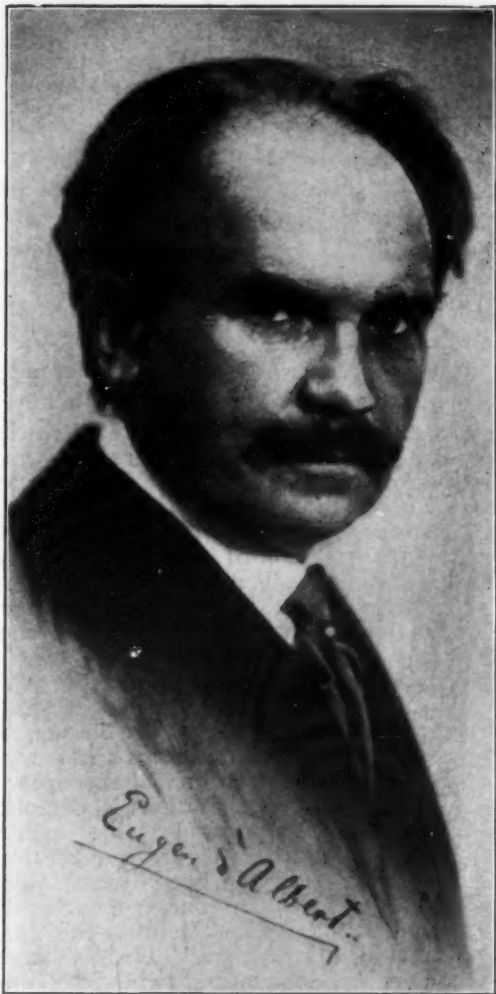
An afternoon's general rehearsal of the Pavlova company before a full house was given interesting variety by Mlle. Roszanna in her "Snake Dance" of Delibes and in the "Incense Dance" of Deraswani, which clearly illustrated the contrast between the old ballet school and the realistic modern school—very much in favor of the former, I should say. M. Schirajeff, in his "Sailor's Dance," by Rosenfeld, would have been the delight of every Irish audience.

The eighth performance of the dancers last night had for a special feature the fantastic ballet, "The Seven Daughters of the King of Ghosts," by Michael Fokin, music by Alexander Spendiarow, which met with but doubtful success, notwithstanding the fact that both librettist and composer were called before the curtain several times and presented with enormous floral wreaths. It seems to the writer that this distinctly Oriental subject is not appropriate for a ballet, and the music is lacking in that insinuating melodiousness which we have come to look for in works of this kind.

Nikisch in Wagner Program

Nikisch, in a Wagner program, was instrumental in filling the Philharmonie last Sunday afternoon at the general rehearsal of a concert announced for the following day, the proceeds of which were for the pension fund of the Philharmonic Orchestra. The overtures to "Rienzi," "Lohengrin," "Tristan und Isolde" (with the final

scene) and "Tannhäuser," with the Bacchanale, were all on the program. The concluding item was the final scene from "Götterdämmerung," in which the soprano, Frau Löffler-Burckard, sang the "Brünnhilde" part. Both in this and in "Isolde's



—Photo by Hans Dursthoff, Berlin.

Latest Portrait of Eugen d'Albert, Who Is Resuming His Appearances as Concert Pianist After Many Years Devoted to Composition

Liebstedt" this artist demonstrated the wonderful range and power of her voice and showed how admirably it is adapted to Wagner rôles. Needless to add, Frau Löffler-Burckard and Conductor Nikisch were the recipients of an ovation.

The latest portrait of the eminent pianist and composer, Eugen d'Albert, published by Hans Dursthoff, is shown herewith. After years of retirement from the concert platform d'Albert is gradually emerging and acquiring new triumphs in his old field.

The grand opera season in Cairo, Egypt,

was ushered in on November 28 with a performance of Halévy's "La Juive." Further operas announced to be produced shortly are: "Siegfried," "Lohengrin," "L'Africaine," "Aida," "Mignon," "Bohème," "Faust," and works by Massenet and Saint-Saëns.

Oscar Fried Introduces Novelty

BERLIN, Dec. 27.—The symphony concerts under the conductorship of Oscar Fried are increasing in popularity and, I am happy to say, in spirit. In the first concert one gained the impression that they might have something of a sensational tendency, but succeeding programs have completely dispelled any such fears, and for this both the conductor and the management of Emil Gutmann deserve thanks. The third concert on December 18 in the Philharmonie was an event of more than passing significance. First the much admired opera conductor, E. N. von Reznicek, was represented by an orchestral novelty, "Schlemihl," a symphonic picture of a life's experience, in one movement, for large orchestra and tenor solo.

In this monumental work (the one movement lasts more than an hour) the composer strives with an ample employment of cacophonies, to depict the struggles of his own career, his many disappointments when success seemed about to be realized and the obstacles put in his way by malicious adversaries. Melodically there is not much in the work to impress one, but the very extraordinary orchestration evinces a talent not often encountered. The boldness of construction is such that respect is commanded even when the sympathies are not awakened. The novelty was received with respectful applause.

The second number of the evening was that most difficult Concerto for Violoncello by Schumann, played as we have never heard it played before, by Pablo Casals. It is difficult to find words to do justice to the work of such an artist. Very few cellists could successfully undertake this intricate composition. The lucidity and the tonal artistry of Pablo Casals's playing were never illustrated so pronouncedly as on this evening. One fairly reveled in this superbly beautiful and clear cello tone, always employed with such musical intelligence that nothing was left to ask for. The audience fairly went mad, and Casals was forced to appear again and again amid deafening applause on the part of both audience and orchestra.

The "Faust" Symphony of Liszt concluded the evening. In the accompaniment to the concerto as well as in the Liszt work Oscar Fried again revealed his art to best advantage, having complete mastery of every detail.

"Oberon" at Charlottenburg

Weber's "Oberon," newly staged, was the attraction at the "Deutsches Opernhaus" in Charlottenburg on Thursday. Despite the great worth of Weber's music it seems to me that for present-day tastes two features tend to make this opera unacceptable—the almost laughably naive libretto and the very disturbing spoken dialogue. Nevertheless, the performance had many admirable characteristics, foremost among which was the

splendid staging; the Oriental pictures were a treat to the eye.

The musical management was in the hands of Kapellmeister Edward Moericke, who showed himself an opera conductor of no mean talent. Henrietta Gottlieb sang the extremely difficult rôle of *Resia* in a very praiseworthy manner. She has a voluminous soprano which, in the main, she handles excellently. An artist who can sing the "Ocean" Aria as she did is one to be reckoned with. The work of the American, Eleanor Painter, is also to be emphasized. She pleased me even better here as *Fatima* than she had previously as *Cherubino*. Her really beautiful vocal material, her grace and her general stage deportment were all to be praised unreservedly. Her manner of getting about the stage provided a most agreeable contrast to the mannerisms of some of her associates. She even knows how to dance in a way that might call forth the envy of a professional. Her duet with *Scherasmin* (Jacques Bilk) was excellently rendered and called forth unanimous and spontaneous applause. Unquestionably we have here a young American singer of whom we may expect great things.

Of the other members of the cast the foremost was Alexander Kirschner, who interpreted *Hämon* as but few others could have done it. Fräulein Linden as *Oberon* and Lisa Metzger (a daughter, I believe, of the celebrated contralto) as *Puck* also earned approval. The house was filled to its seating capacity of 2400. O. P. JACOB.

Malkin Pupils in Recital

Manfred Malkin recently presented his pupils in an interesting recital at Carnegie Chamber Music Hall. Numbers by Beethoven, Schumann, Liszt, Chopin and Grieg were played with a mature ease and finish. The pupils who took part were: Miss Becker, Miss Goldstein, Miss Flasterstein, Miss Schnitzer and Mr. Knaffel. Miss Becker displayed a facile technique as well as a delicate touch and distinct phrasing. She is to appear shortly in a recital of her own at the Belasco Theater. Miss Goldstein, who played with fluency and temperament, is to appear in a recital at the Belasco on March 9, in conjunction with Miss Quettlinger, violinist. The diminutive Miss Schnitzer created a mild sensation by her facile playing of a three-movement Sonata. Miss Flasterstein received warm applause for her performance of a Grieg number. Mr. Knaffel also played with brilliancy and splendid effect. Following each number were many recalls and Miss Becker, Miss Goldstein and little Miss Schnitzer had to respond to encores.

Mme. Sembrich on Pacific Coast Tour

Mme. Marcella Sembrich opened her Pacific Coast tour in San Francisco on January 19, and will remain there for the balance of the week. During the week of January 28 she will sing in Los Angeles, after which she will fill engagements in Vancouver, Seattle and Portland. Her last appearance for the season will be in Carnegie Hall on March 25, with a program containing many songs which had been requested for previous recitals, but which could not be included in these programs.

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MILAN NOT CORDIAL TO PUCCINI'S "GIRL"

Conservative Approval Withheld
at First Performance of the
Opera at La Scala

MILAN, Dec. 31.—When in 1904, "Madama Butterfly" had its first performance at La Scala and encountered the hostility that all so vividly remember, the composer declared that his next opera would not be presented in Milan until after it had been well tested in the other important theaters of the world. Thus it was not until last night that a Milanese public had an opportunity to pass judgment upon the composer's latest work, "The Girl of the Golden West," which has been visible for two years in almost every important city of America and Europe.

Conservative opinion of the opera here is not entirely favorable; indeed there is a feeling of astonishment that this can be the work of the man who twenty years or so ago composed "Manon Lescaut."

This is in spite of the fact that the audience gave the opera a sufficiently approbative reception, with numerous calls before the curtain for the composer and the principals in the cast. In the first act there was long and merited applause after the song of homesickness, magnificently sung by the chorus; the baritone, Galeffi, was loudly acclaimed as *Rance* after his scene with *Minnie* and special enthusiasm followed the duet between *Minnie* and *Johnson*. After the act, the artists were called twice before the curtain and Puccini also appeared with the conductor, Serafin.

During the second act there was the greatest applause given to *Johnson* after the revelation of his past life to *Minnie*, followed by the profoundest attention and silence until the end of the act. At the fall of the curtain the applause was warmer than after the first act. Poli-Randaccio, the *Minnie*, obtained a great success personally. Puccini, after the two calls to which the artists responded, presented himself twice again with Serafin. Signs of marked disapproval were not lacking, however, and at the end of the opera, the divergent opinions of the auditors were expressed with much vivacity.

Whatever the enthusiasm shown, there were many in the house who did not allow themselves to be deceived as to the absolute poverty of ideas and lack of genuine inspiration concealed under the brilliancy of the orchestral form and the skilfulness of the harmonic touches. With the system adopted by Maestro Puccini it ought to be entirely possible to turn out such operas by the hundred.

It remains to speak of the work of the cast, and of Conductor Serafin, whose far from easy task of presenting this restless and much broken score was performed with great skill. Signora Poli-Randaccio was an exquisite *Minnie*. She is undoubtedly one of the best of interpreters of this rôle, both from the vocal standpoint and for her vigorous dramatic impersonation. The popular tenor, Martinelli, as *Johnson*, again proved worthy of his high reputation, giving an interpretation which should advance him far along in his triumphant career. Galeffi also demonstrated his great artistic talent. The opera was superbly staged.

A. PONCHIELLI.

Choral Works Sung by Church Chorus in York, Pa.

YORK, PA., Jan. 10.—"The Shepherd King," a sacred cantata by J. Lincoln Hall, was presented recently in Heidelberg Reformed Church, York, Pa., by the church choral society under the direction of M. B. Gibson. The soloists were Ruby Albright, soprano; Gertrude Free and Flora Erwin, alto; Alfred T. Scarborough, tenor, and Harry E. Aughenbaugh, bass. The society is composed of seventy-five young singers. Saint-Saëns's Christmas Oratorio was performed in the First Presbyterian Church by the chorus choir of that church, under the direction of Arthur Bates Jennings. The soloists were Amy Jerome Wagner, soprano; Ernestine Hyatt, mezzo-soprano; Blanche Overdick, contralto; Sherman Allen, tenor, and George Sutton, baritone.

W. H. R.

The Feminine Pianist

Feminine opportunity in the field of pianists seems to be broadening. While for many years one or two excellent solo performers have made their presence felt in discriminating circles it is only recently, writes Pierre V. R. Key in the *New York World*, that a considerable number have appeared to make a substantial impression

in the aggregate. That the weaker sex is not as well equipped with physical vigor as are men renders their tasks the more difficult in the execution of piano compositions of large mold that call for strength and endurance. However, exceptions have obtained—as Teresa Carreño and Fannie Bloomfield Zeisler proved over and over again—and they will continue to obtain in a greater degree than ever, for the very good reason that a greater number of gifted women are turning their attention to mastering this instrument than ever before.

CRITICAL APPROVAL FOR MARY DESMOND IN ALBANY RECITAL



Mary Desmond, the Contralto, Who Is
Making Joint Appearances with John
McCormack

Mary Desmond, the English contralto, now resident in Boston, appeared in Albany on Monday evening of last week with John McCormack, the Irish tenor, and won her audience's approval in an aria from "Hérodiade," Massenet's "Œuvre tes yeux bleus," Lalo's "L'Esclave" and Chaminade's "L'Été," the press of that city commenting upon her fine voice and artistic interpretations. She is to make another tour with McCormack, appearing with him in Toronto, Ottawa and Montreal on his Canadian tour.

LOUISVILLE CHOIRS UNITE

Assisted by Ohio Soloists in "Golden Legend" Performance

LOUISVILLE, KY., Jan. 15.—On last Sunday evening Sir Arthur Sullivan's "Golden Legend" was sung to a capacity house by the Catholic Choral Union, composed of various church choirs, under the guiding baton of Anthony Molengraft. The chorus of 150 voices was assisted by an orchestra and a quartet of soloists consisting of Mrs. Alice Turner Parnell, soprano, of Cleveland; Alma Beck, contralto; Joseph Schenke, tenor; and Douglas Powell, baritone, all of Cincinnati, and Louis Herm, bass, of Louisville.

The chorus was unusually well balanced, with good "attacks" and fine shading. The soloists were uniformly good and Alma Beck, one of Cincinnati's youngest singers, distinguished herself not only for her beauty of tone but for dramatic insight and interpretation. This contralto is a great favorite in Louisville and won much applause. Mrs. Molengraft was an unobtrusive and most able accompanist.

The January concert of the Louisville Quintet Club was given at the Woman's Club on January 14 before a representative audience of unusual interest, because of the repetition of the Wolf-Ferrari piano quintet which aroused so much enthusiasm upon a former performance that it was demanded again. The other numbers were Mozart's Quartet in E Flat, Beethoven's Scherzo, op. 59, No. 1, and the Bach-Wilhelmj Air on the G String.

H. P.

Dippel Engages Max Jacobs Quartet

Andreas Dippel, general director of the Chicago-Philadelphia Grand Opera Company, has engaged the Max Jacobs String Quartet to assist in performances of the Wolf-Ferrari one-act opera, "The Secret of Suzanne." The quartet is to play the first half of the program and later assist in the performance of the opera. Mr. Jacobs is also to play a group of solos at these performances.

WAGNER'S DAY IN MUSIC OF ITALY

Never So Popular There as Now—
"Walküre" Opens Many
Theaters

MILAN, Dec. 22.—The new season at the Dal Verme Theater was inaugurated with Umberto Giordano's "Andrea Chenier." It was heard with pleasure. Radini-Tedeschi's skill as conductor was in strong evidence. "Traviata" will be the second opera of the season.

At the Scala, during the preparations for next Sunday's performance of "The Girl of the Golden West," "Lohengrin," "Habanera," "Salomé" and "Feuersnot" are being performed. The lyric season in Italian theaters in general is now opening. "Walküre" opened the season at Bologna at the Del Corso. An American tenor, Mr. Wheatley, was the *Siegfried*. The production was markedly successful. "Walküre" also opened the Grand Theater of Brescia, the Concordia-Ponchielli of Cremona and the Filarmonico of Verona and was successful in all those cities.

"Cristoforo Colombo," by Franchetti, inaugurated the season of the Regio Theater, Turin. "William Tell" was done at the Vittorio Emanuele, Turin, but with orchestral defects that prevented a full success.

Wagner has never been so popular with Italian audiences as now. Of thirty-four theaters he holds the first place in ten, so far as the opening attraction of the season is concerned. Seven theaters have opened with "Walküre," two with "Das Rheingold" and one with "Tristan und Isolde." Puccini comes second with eight, four theaters opening with "The Girl of the Golden West" and of the other four, one each with "Madama Butterfly," "Manon Lescaut," "Tosca" and "La Bohème." Three theaters opened with Verdi operas, two with "Traviata" and one with "Aida." Mascagni's "Isabeau" opened three theaters; Catalani's "Wally" two; Franchetti's "Cristoforo Colombo," two; Bizet's "Carmen," two; Gomez's "Guarany," Cilea's "Adrienne Lecouvreur," Massenet's "Manon" and Gounod's "Faust," one each.

In the last few days there was opened in Milan a new hall for chamber music, with the pianist, Count Guido Visconti di Madrone and the violoncellist, Angelo Certani, as the artists. The program comprised music by Bach, Beethoven, Handel and Strauss and was brilliantly executed. In the hall of the Conservatoire there was given a concert by the trio Pergolesi, composed of Signori Cadere, Coggi and Brunetti. The object of these distinguished performers is to popularize the worthiest works of Italian chamber composers. Their concert was listened to with much pleasure. They will make a tour of Italy.

In the last few days the personnel has been announced of the permanent Commission for Musical Art instituted through the Minister of Instruction with the approval of an act of Parliament passed this year. The commission is made up of Arrigo Boito, Pietro Mascagni, Giacomo Puccini, Stanislao Palchi, manager of the Academy of Music of Santa Cecilia in Rome; Giuseppe Gallignani, director of the Conservatoire, Milan, and the publicist, Cav. Nicola d'Atri.

A. PONCHIELLI.

Mme. Rappold and Stransky Orchestra Win Scranton Enthusiasm

SCRANTON, PA., Jan. 13.—Under the direction of Josef Stransky the New York Philharmonic Orchestra gave one of the best concerts ever presented in this city, on Saturday night. An unusually large audience was present to enjoy the musical feast. Mme. Marie Rappold, the American prima donna, was the assisting soloist. The orchestra numbers performed were the Fifth Symphony of Beethoven; Smetana's "From Bohemian Woods and Fields," the "Tannhäuser" overture, and Liszt's symphonic poem, "Les Préludes." Mme. Rappold's offerings were "Ave Maria," from Max Bruch's "The Cross of Fire," and three songs by Strauss, "Hymn of Love," "To-morrow" and "Cécilie." Mme. Rappold earned most generous applause, and was recalled several times.

P. L. L.

January Appearance in the East for Franklin Holding

Franklin Holding's dates in January include an appearance in Philadelphia on January 14, in New York on January 16 and 18 and in Newton, Mass., on the twenty-first.

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'FERVAAL' AWAKES FROM LONG SILENCE

Paris Hears D'Indy's Opera after Fourteen Years—A Work Well Worth Reviving—Muratore, Bréval and Delmas in the Principal Rôles

Bureau of Musical America,
Paris, 5 Villa Niel,
January 4, 1913.

THE National Opera at Paris has just performed a great duty toward modern French music in reproducing for the first time in fourteen years the work of Vincent d'Indy, "Fervaal"; and for this the gratitude of the lovers of opera is due.

"Fervaal" is one of those works, only too rare in the theater, in which only the noblest thoughts and highest intentions have been incorporated with scrupulous care. From the first to the last note, from the first to the last word, the opera is impressive for the singular force and authority of its music, also the commendable "singableness" of the partition.

M. d'Indy's care seems to be less to charm the senses than to educate the intelligence and uplift the soul. He is an apostle as well as an artist, for "Fervaal," while none the less a grand spectacle, is a



Vincent d'Indy

religious zeal. To attain his desired end better M. d'Indy himself wrote—not without a little awkwardness, sometimes, it is necessary to state—the poem of "Fervaal."

The story is laid during the beginning of the formation of the nation of the Franks. *Fervaal* is the last son of an ancient Celtic race which rules the country of Cravaan; an old Druid, *Arfagard*, has brought him up in the beliefs of his nation and prepared him for the high mission to which his birth destined him. But in an encounter with bandits he is wounded by an arrow; and *Arfagard* is powerless to cure him. The young man seems about to die, when the beautiful Saracen, *Guilhen*, appears and proposes to save his life.

A Symbolic Story

Fervaal, in order to become chief of his people, had to swear never to fall in love; but, near to *Guilhen*, he forgets his oath. Suddenly realizing his perfidy he endeavors to tear himself from the enchantress. *Guilhen* turns her Saracen hordes loose onto the Cravaans; and *Fervaal's* people are defeated in battle; but *Guilhen*, daughter of the sun, is overcome by the cold frosts of the rough mountains and expires at the feet of *Fervaal*. Then he, as though in an ecstatic vision, takes the body of his loved one in his arms and climbs the heights toward the brightening aurora, while mysterious voices sing a hymn to Love, the conqueror of Death.

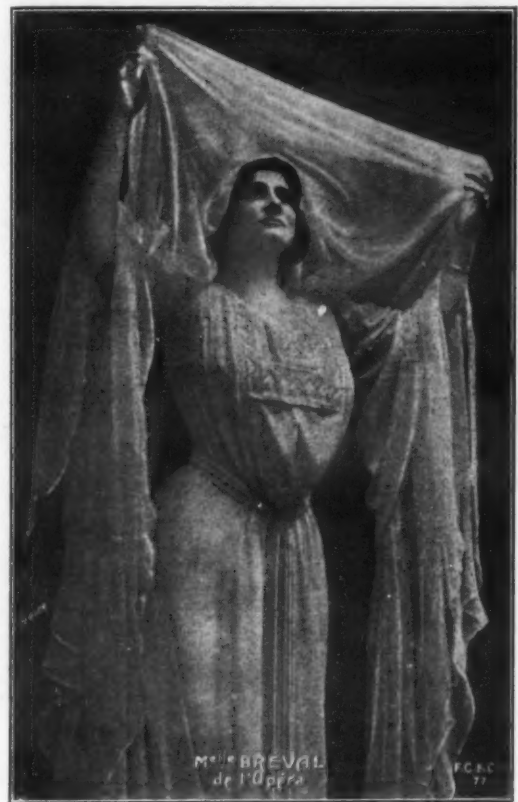
The whole drama and the music itself tends to and expresses this symbolic conclusion. In effect the music is not a hindrance to the action, but is incorporated essentially with it, making a minute and penetrating commentary. To accomplish this end Mr. d'Indy, naturally, at that distant day of writing this work, found himself led to adopt the Wagnerian *leit motiv*, which he did frankly without the least attempt to disguise his purpose, though perhaps with less independence than he would show to-day. One might wish occasionally for musical beauties appealing more to the senses, instead of commanding exclusively intellectual admiration; although such passages are not indeed entirely lacking. However, "Fervaal" is, from one end to the other, filled with the most brilliant coloring. The orchestration has richness, radiance and subtlety, and on the whole a sonorous splendor that one tires not of admiring. A work as searching as "Fervaal" is very difficult of interpretation; it requires the most confident and delicate handling of the orchestra and a very sure intonation both for principals and chorus.

Three Important Rôles

Three characters dominate the dramatic action of "Fervaal": *Guilhen*, *Fervaal* and *Arfagard*—rôles that are heavy and difficult.

Lucien Muratore put into service in the rôle of *Fervaal* all the varied resources of his flexible and powerful organ. He expressed the distress and triumphant sacrifice of *Fervaal* movingly and was at all times completely master of his art. Delmas, the baritone, seemed to put into his superb impersonation of *Arfagard* all the knowledge and authority he has acquired in his long and successful career at the Opéra. *Guilhen*, amorous and passionate, the symbol of the new faith, of redeeming love, was portrayed by Lucienne Bréval. This great lyric tragedienne, by the purity of her style, her noble acting, her infectious emotionalism, made the rôle stand out in prominent relief.

André Messager, who knows the score



Lucienne Bréval, Soprano, Who Sang the Prima Donna Rôle in "Fervaal"

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ALFRED BAEHRENS

5, Hameau de Boulaivilliers, Paris



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First Act of Vincent d'Indy's "Fervaal" as Revised at Paris Opéra

of "Fervaal" profoundly, governed his orchestra with remarkable mastery and precision. A great success was accorded to the interpreters of the work, recalls being numerous.

New Ballet at Lyons

At the Grand Théâtre of Lyons a large society audience acclaimed with great enthusiasm the première of the ballet "Joueur de flûte," composed by Pierre Carolus-

spiration for the composition was the picture of that title, exposed in the Art Museum of Lyons by Jacques Martin. The melodies are pure and fresh and free from superficial artifices, so often employed in compositions of mediocre character. The themes are varied and ingeniously interwoven, relieving the music from monotony. The orchestration is supple and brilliant.

A committee has just been organized to raise a monument at Marseilles to the memory of E. Reyer, the famous composer of "Sigurd," "La Statue," "Salammbô" and several other operas popular throughout France.

For the last two years there has been a movement before the French Parliament, agitated by Henri Auriol, deputy from the Haute-Garonne district, to induce the government to furnish an annual subsidy of 110,000 francs which shall be distributed among the provincial opera houses, in order to encourage the creating of new works of French composers at these institutions. The project, called here "Décentralisation musicale," and often referred to in these columns, has been attempted by others at different times without success; but the present plan is the first that has proceeded so far. While not entirely attaining the end in view M. Auriol has, by dint of great perseverance, induced his colleagues to vote the sum of 45,000 francs. This amount is wholly inadequate to the magnitude of the plan, and M. Auriol is still bending every effort to obtain the larger amount.

DANIEL LYNDY BLOUNT.

Ysaye and Hempel in Music Program at Vanderbilt Dinner

Frieda Hempel, the new Metropolitan Opera House soprano; Eugen Ysaye, the Belgian violinist, and Nahan Franko, with his orchestra, performed a musical program at a dinner given on Tuesday evening by Mr. and Mrs. Cornelius Vanderbilt, of New York. Miss Hempel sang "Ernani Involami," from "Ernani"; Humperdinck's "Wiegenlied"; Mozart's "Das Veilchen" and the "Serenade" by Richard Strauss. Her delivery of the Bach-Gounod "Ave Maria" was accompanied by Mr. Ysaye's obligato and supported by the orchestra and organ. Besides one of his own compositions, Mr. Ysaye played works of Svendsen, Saint-Saëns, Fauré and Chabrier. The program opened with Mr. Franko's reading of the "Marriage of Figaro" Overture.

Greta Torpadie Wins Favor

Greta Torpadie, soprano, was one of the artists to appear at the Thursday Musical Club, on the evening of January 2. Miss Torpadie's excellent voice was well displayed in the "Shadow Aria" from "Dinorah" and in "Chanson Triste" by Duparc, and "Green" by Debussy. The last of these compositions was repeated because of the enthusiastic applause. Miss Torpadie's singing of modern French songs is of a high order of artistic excellence.



Lucien Muratore, Tenor (on the Right), and M. Delmas, Baritone, of the Paris Opéra, in "Faust"—Both Artists Appeared in "Fervaal"

Duran, son of the famous painter, Emile Carolus-Duran, director of the French Academy at Rome. It is said that the in-

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WEINGARTNER WRITES ABOUT ORCHESTRA SOLOISTS

FELIX WEINGARTNER, who as a conductor at the Boston Opera House will soon revisit that city, is known not only as one of the first conductors of the world and as a composer, but also as a writer of marked ability concerning the art that he adorns. His books ("The Symphony Since Beethoven" and "Concerning Conducting") are valuable additions to musical literature. His latest volume, "Akkorde," a collection of essays, is also a stimulating work, full of shrewd observations and sane suggestions, with here and there an entertaining anecdote. Philip Hale, of the Boston Herald, quotes liberally from one of the essays in this volume, entitled "The Soloists in Orchestral Concerts," which begins with a dialogue that might, with variations, be heard in Boston as in Berlin, New York as in Munich, Chicago as in London or Paris: "Are you going to the Symphony concert to-day?"

"What's going on there?"
"Fräulein N. sings."
"Is she young? Is she good looking?"
"They say so. Her photographs are charming. She has sung at many court concerts and the Berlin critics say she is excellent; she must be good for something."

"What does she sing?"
"I don't know."
"Never mind, the main thing is that she's good looking! I'll go."

"I'll see you later."
Mr. Weingartner continues:
"On the night of the concert the hall is crowded. Well contrived puffery has aroused curiosity, and curiosity has shown its box-office drawing power. Every one is talking about the new apparition, and there are all sorts of conjectures."

"She'll surely wear a light colored gown!"
"No, in the picture at the music shop she has a dark dress."

"Have you noticed that handsome pearl necklace?"
"Will she wear it to-night? She seems to have a slim and beautiful figure."

Testimonial Concert to Salt Lake City
Violinist

SALT LAKE CITY, UTAH, Jan. 9.—On the evening of January 7 the Methodist Episcopal Church Auditorium was the scene of a testimonial concert for Romania Hyde, a promising young violinist, who leaves on January 11 in company with Emma Lucy Gates, for a two or three years' study in Berlin. An appreciative audience gathered to hear the excellent program. The Hyde Quartet appeared in two numbers, a Cantabile, by Saint-Saëns, and "Extase," by Ganne. Miss Hyde herself appeared in a number of solos, which included the Second Concerto, D Minor, Romance and "La Zingara," by Wieniawski, with piano accompaniments by Mrs. George Skelton, and "Gypsy Airs," by Sarasate, and "Légende," by Wieniawski, also played by Miss Hyde with organ accompaniments by Mrs. T. J. Srohauser. Emma Lucy Gates shared the honors of the evening in an aria from "Rigoletto." Other artists assisting were Mrs. C. C. Snyder, contralto; Charles Shepard, pianist, and George Skelton, violinist. Mr. Skelton and Miss Hyde appeared in a violin duet, March "Triumphant," by Drdla.

Félix Fox Appears with Elman in East Orange Recital

Félix Fox, the Boston pianist, appeared recently at East Orange, N. J., in the third of the "S. & R. Course," of four evenings arranged by Sutorius & Rapp, of New York. Mr. Fox was the assisting artist in the recital given by Mischa Elman and he played two groups. The A Flat Ballade of Chopin and Étude de Concert, by Von Schloezer, were excellently played and won him several recalls. A "Romance," by Fauré, and Liszt's "Tarantella" were enthusiastically applauded and as an encore Mr. Fox played most sympathetically MacDowell's Prelude in E Minor.

Singing Voice Perfectly Reproduced

A demonstration of latest developments in the improvement of the phonograph by Thomas A. Edison was made at a gathering of the Ohio Society at the Waldorf-

"I hope she will wear a low-necked dress. In the photograph her neck is a dream."

"Where is she staying?"
"With Fraukommerzienrat 'X.'"
"She brought letters to the wealthiest families."

"Yes, these artists have a good time,"
Mr. Weingartner continues in similar vein with a description of the concert, including the audience's ecstatic comments as to the singer's dress, gushful remarks about her singing of such numbers as the "Bell Song," from "Lakmé," and the general attitude of indifference toward the symphony on the program. This he declares to be a faithful description of a subscription concert, but it does not follow, he says, that there should be no soloists at symphony concerts.

"The soloist should not be engaged to display his own virtuosity or to swell the receipts, but to assist in the interpretation of works which need his assistance. A soloist should choose only the compositions that are within the frame. Songs with piano accompaniment, piano pieces of an intimate nature, as well as empty virtuoso compositions, should not be allowed, for they are not worthy to stand by the side of important orchestral pieces. There should be the greatest care in the selection of arias. The 'song with orchestra' should be more cultivated by composers, but there is no objection to songs with skilfully orchestrated piano accompaniments, if the text and the music do not war with the rest of the program." Mr. Weingartner recommends Schubert's "Erlkönig" with the orchestration of Berlioz, Mottl's orchestration of songs by Wagner, Schubert, Beethoven. There should be no "additional" songs or pieces. If the public is wildly enthusiastic a repetition may be allowed. ("Here I venture to disagree with him," comments Mr. Hale. "A singer seldom is so successful in repetition. Why mar the first impression?") The soloist should be compelled to respect the prevailing character of the program. "A concert that begins, for example, with the 'Meistersinger' overture and includes an Italian bravura aria is inartistic."

Astoria, New York, last Monday night. Voices heard in operatic selections were reproduced in complete naturalness, softness and strength and without a sign of metallic dissonance. The listeners regarded it as a perfect reproduction of the human voice.

Sunday Concerts Draw Big Audiences in Boston

BOSTON, Jan. 12.—Eugen Ysaye played this afternoon in Symphony Hall, and of all the phenomenally large audiences which have gathered there this season, this one was probably the largest; also the most enthusiastic. John P. Marshall was organist on this occasion, and Camille Decreus pianist.

Another enormous audience attended at the Boston Opera House, when Mme. Tetrassini was soloist for the Sunday afternoon concert, with Horace Britt, the first cellist of the orchestra. Here, too, the entire theater had been disposed of before the concert commenced, and here, again, a number went away disappointed. Mme. Tetrassini was heard at her best. She sang coloratura music, with her accustomed brilliancy and ease, and she sang simple ballads and songs of the nation with the requisite simplicity and more than requisite vocal mastery. Mr. Britt was warmly applauded for his service.

Gadski, Alda and Elman at Bagby Musicale

Mme. Gadski and Mme. Alda, of the Metropolitan Opera House, and Mischa Elman, the violinist, were the artists at Mr. Bagby's musical morning in the Waldorf-Astoria last Monday. All were warmly received. Mr. Elman opened the program with his own version of Sammartini's "Liebeslied" and the "Sicilienne e Rigaudon," by Françoise-Kreisler. He also contributed two other groups. Mme. Alda sang English, Italian and French numbers, and with Mme. Gadski the letter duo from "Figaro's Hochzeit." Mme. Gadski's numbers included "Dich Theure Halle" from "Tannhäuser" and a number of German songs. At the piano were Arthur Rosenstein, Percy Kahn and Richard Hageman.

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Institution to be Inaugurated at St. Thomas's by Noted English Organist, T. Tertius Noble, Who Has Accepted the Position of Choirmaster—Visiting Musician, in America for Recital Tour, Opposed to "Lolly-pop Ditties" on Organ Programs

AS the *Carmania* docked two weeks ago after an unusually stormy voyage a reporter from one of the New York daily papers rushed up to T. Tertius Noble, the distinguished English composer and organist, and fairly yelled, "Are you the greatest living English organist?"

Mr. Noble greeted him calmly, with the reply, "No, I hold one of the most important organ positions in England." Despite which reportorial brusqueness this gentleman, who has for the past fifteen years graced with distinction the post of organist at York Cathedral, entertains most friendly feelings for what he has had time to see of American life. His coming to America, primarily for a recital tour, is by far the most important event in the organ world this season, and Mr. Noble has been fêted in every possible way by his American confrères since his arrival. British organists resident in America for some years have also made it their business to call on him and pay him their respects, for he is acknowledged everywhere as one of the leading men in contemporary English music.

When Mr. Noble saw a *MUSICAL AMERICA* representative the other morning in the offices of his American publishers, G. Schirmer, New York, and was asked to contrast the importance of the organ in England as compared with the position it occupies here he found himself confronted with a problem which he confessed himself unable to discuss. He was very glad, however, to give the data on the English point of view.

"Sounding Brass" in Organ Recitals

"Is the organ accepted as an important item in the musical world of Great Britain," he echoed, "or is it looked upon as a secondary matter? Well, as a concert instrument there is still room in England for a better appreciation of the instrument. It is, in fact, only in the larger cities that the organ recital has taken a place of prominence, such cities as London, Birmingham, Liverpool, etc., maintaining municipal organs and organists to play them. The great danger is found in the men who go around the country taking with them extra brass instruments to assist them in their organ recitals. This is a pernicious state of affairs, and though the result may be one that meets with popular approval it is a practice that should be decried.

"I attribute the advance in organ playing and the stimulus to organ music to the wonderful work which the organ builders have been doing in the past fifty years. The organ at York Minster was rebuilt, for example, in 1859 and is to-day one of the finest church organs in the world. I dare say that for certain combinations for use, of course, only in the service, it has no equal. The three great firms of English builders are those of Walker, Harrison and Harrison & Lewis, and it is their work that has made possible hitherto unheard-of organ effects. Walker has specialized on church organs and his organs are tonally unsurpassed. All of these men have done a great work restoring and rebuilding the cathedral organs of England and have left a work that future generations will admire. I understand that organ building is also fostered in this country with great alertness and that the work of your leading builders is very fine."

England's Organ Composers

Composition interests this English musician, who has already put to his credit a large amount of choral music that shows decided originality of expression and superior musicianship. Mr. Noble stands for the highest type of Anglican ecclesiastical music and his coming to America may have a greater significance for the music of the church here than might seem to be the case at a surface glance.

Being an authority on the organ as a recital instrument Mr. Noble would naturally be asked whom he considered the most distinctive writer of organ music in England, and after seeming somewhat unwilling to commit himself he finally mentioned the name of Basil Harwood, a name none too familiar in America. In fact, those who know this composer know him chiefly through a short organ piece called "Dithy-

ramb," which has been frequently performed in recitals by some of our leading concert organists.

"Harwood is a man," Mr. Noble said, "who has written remarkable organ music,

position at St. Thomas's will be an agreeable one. The gentlemen in charge have signified their intention of giving me full rein to establish a service which shall be truly Anglican. A choir school will be inaugurated similar to those of the English churches, and the organ, for which I have already drawn up the specifications, is to be a fine one. Ernest Skinner, who is to build it, is going back to England with me to examine several organs there and incorporate some of the best ideas of our English organs in the one at St. Thomas's.

"There seems to be a fear that my service will be too severe. Let me say frankly to all who hold this opinion that I have no desire to make it so and shall only maintain with fidelity a musical service which



T. Tertius Noble, the Distinguished Organist and Composer, Now on His First American Recital Tour

music that is of a high order. The later work of Edwin H. Lemare is likewise excellent, though I do not find it to be on the same plane as that of Harwood. Only too frequently does one receive new so-called organ music, consisting of a melody in the right manual, with a pedal bass and a simple accompaniment in the left manual, which audiences applaud with great zest. I call these pieces 'lolly-pop ditties,' for they have no inherent value and are certainly not organ music in any sense of the word."

"Lolly-Pop" Music from America

Mr. Noble told of an American publisher who sent him a package of his new organ publications to England, asking him to include some of them on his coming American tour. "Well, I took up the first one and I assure you that it was so wretchedly poor that I simply stopped then and there, examining no more, and wrote the gentleman that I had found the music he sent me, for which I thanked him cordially, unsuitable for my programs. There is no need of playing this kind of 'lolly-pop' music when the organ literature is so rich in dignified compositions that have a meaning for all who hear them."

To Succeed Macfarlane

The rumor had been abroad for some time that Mr. Noble had received a call from St. Thomas's Church, New York, to succeed Will C. Macfarlane, now city organist of Portland, Me. Mr. Noble now vouchsafed the information that his concert tour was to last on into February, but that he had accepted the position of organist and choirmaster of the New York church and would accordingly live in America permanently.

"I shall go back to York at the end of my tour and pack up my possessions. I fear I will be obliged to leave in the hush of night, for when I came away this time they almost 'roped' me. I am sure that my

shall be in strict accord with the best traditions of the English High Church."

A. W. K.

Popular Artists in People's Institute Series

The musical director of the People's Institute, Walter L. Bogert, has announced an interesting schedule of artists for appearance at Cooper Union, New York, following the December concerts by Mrs. J. Bertram Fox, Maurice Kaufman, Léon Renay, Leo Erdödy and Edith Baxter Harper. On January 5 the Bohemian Trio, consisting of Alois Trnka, violin; Ludmila Vojacek, piano; Bedrich, Vaska, 'cello, appeared in a chamber concert. An elaborate program was given by Mme. Gilda Longari, soprano; Salvatore Giordano, tenor; Carolyn Beebe, piano; Fernando Tanara, accompanist. On January 19 Fred Martin, basso, will be heard, while on January 26 Albert Quesnel, tenor, will give an interesting program.

Amato Takes Promising Tenor Under His Wing

Pasquale Amato, the baritone of the Metropolitan Opera Company, has found a young tenor in whom he discerns much promise and whose voice he will have trained under his personal supervision. The young man is named Theodore Kittae and arrived in New York from Russia a few months ago. A reporter discovered him singing in the street and learned that he was destitute. Later Kittae sang in the Metropolitan Opera House before Mr. Gatti-Casazza, Mr. Amato and Mr. Sturani, who were all pleased with his voice, Mr. Amato at once offering to take him as a pupil. The young man is only twenty-two years old. A society woman has promised to pay for his tuition.

NEW SYMPHONY ON STOKOWSKI PROGRAM

Melodious Work by Martucci Well Received by Philadelphia Audience

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, January 20, 1913.

THE Symphony No. 1, D Minor, op. 75, of Giuseppe Martucci, was the novelty of the program presented by Mr. Stokowski at the Philadelphia Orchestra's fourteenth pair of concerts in the Academy of Music last Friday afternoon and Saturday evening. There was no soloist.

The symphony proved a work of considerable interest, of distinct musicianly qualities and appealing in its general adherence to true Italian simplicity and melodiousness, although it has also, particularly in the last movement, not a little of the "modern" tinge. The work begins with an *allegro* which at once disposes the listener in its favor, though here, as elsewhere, a note of tedium occasionally creeps in, as if the composer momentarily fell below the plane of his highest inspiration and lapsed into a semblance of the commonplace. Most appealing of all, evidently because more in the natural mood and along the most congenial and sympathetic line of thought of the composer, is the *andante*, which has the charm of pure melody, sung first by the solo 'cello, with accompaniment in the violas, the violins soon taking up the refrain and carrying it along into an ensemble that is altogether alluring. There is likewise genuine charm in the *allegretto*, which has the spirit of a true *scherzo*, especially in the piquancy of the ending, the first part being more on the dainty romantic order. The final movement—*mosso-allegro risoluto*—comes with a touch of virility and power, without, however, a total loss of the melodious quality, this being the part where the so-called modern characteristics of the composition are most in evidence. The symphony, on the whole, was received with marked favor, its beauty of theme and treatment and the essence of true music which it contains being sufficient to atone for certain portions where the high point of inspiration and development is not fully sustained. In the audience on Friday afternoon was Pietro Martucci, son of the composer, in company with Dr. J. Fred Wolle, of Bethlehem, Pa.

In addition to the symphony the program, opening with Bach's Suite No. 2, B Minor, in which the flute obbligato was exquisitely played by Daniel Marquarre, first flutist of the orchestra, included the "Egmont" Overture of Beethoven as the second number, and at the close the rollicking *scherzo*, "The Sorcerer's Apprentice," by Paul Dukas.

At the third popular concert of the season at the Academy of Music last Wednesday evening the orchestra, under Mr. Stokowski, presented an especially attractive program made up almost entirely of music of dance rhythm, the soloists being Pasquale Tallarico, the young Italian pianist, and Daniel Marquarre, principal flutist of the orchestra. Mr. Tallarico played Weber's Concertstück, for piano and orchestra, with musicianly comprehension. His technical equipment is admirable, his tone clear, sure and of good quality and his playing marked by firmness and virility, these attributes being more distinct than that of the poetic. The more sympathetic side is not altogether slighted in his facile execution, however, and the young pianist, who has an attractive personality, free from marked mannerisms or self-consciousness, made a very favorable impression, being recalled several times at the conclusion of his number and encored with unmistakable cordiality. Mr. Marquarre also obtained a success of big proportions in his group of solo numbers—Adagio et Variation, Saint-Saëns; Lento, Reinecke and Presto, Enesco. Mr. Marquarre's manipulation of his instrument is expert and artistic, his phrasing being notably good and the tone which he produces so fluently of a pure, birdlike quality. He, too, was compelled to contribute an extra number. The orchestral selections, all delightfully played, were Sullivan's "Overture di Ballo," Tchaikovsky's Suite, for orchestra; "Casse Noisette," Two Hungarian Dances, Brahms, and the music of the "Dance of the Hours" ballet from "Gioconda," Ponchielli.

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 Toronto Oratorio Society (3rd engagement in this city within 1 yr.)
 Philadelphia Choral Society (2nd consecutive engagement).
 Cincinnati Symphony Orchestra (3rd consecutive engagement).
 St. Paul Symphony Orchestra (2nd consecutive engagement).
 Indianapolis Maennerchor (5th consecutive engagement).
 Evanston, Ill., Musical Club (7th consecutive engagement).
 Oberlin, O., Musical Club (6th consecutive engagement).
 Appleton, Wis., Artist Series (4th consecutive engagement).
 Chicago Mendelssohn Club (2nd engagement).
 Cleveland Harmonic Club (2nd engagement).
 Cleveland Fortnightly Club (2nd engagement).
 Springfield, Mass., Orpheus Club (2nd engagement).

Milwaukee A Capella Chorus, and re-engagements in Washington, D. C., the New York and the Northwestern Universities; Columbus and Lima, Ohio; Detroit; Lowell, Mass.; Newark and Camden, N. J.; the University Glee Club of New York; Burlington, Cedar Rapids and Ft. Dodge, Iowa; Chattanooga, Tenn.; Erie, Pa.; Rochester and Buffalo, N. Y., and others of equal prominence.

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PRESS REVIEWS OF RECITAL

THE PRESS, Jan. 14.

"When he draws a slow, flowing cantilena from his instrument, Gruppe's tone is unusually large and eloquent. * * * On the whole his best efforts were put into the Bach suite, which he played with musical feeling and breadth of style."

THE TIMES, Jan. 14.

"In music that is within his range he played agreeably, without affectation and with taste."

THE HERALD, Jan. 14.

"Saint-Saën's sonata put the artist to the test of displaying his technic and sentiment, and he was at his best in the Adagio."

THE NEW YORK STAATS-ZEITUNG, Jan. 14.

"In Bach's C Major Suite for 'cello alone, Mr. Gruppe produced a beautiful legato; in Haydn's Menuet much delicacy and fragrant tone. * * * This artist's technic is solid and also brilliant."

THE BROOKLYN DAILY EAGLE, Jan. 14.

"The young 'cellist's work was sound and interesting, and he has done so much high-class work in his brief career that his name is synonymous with artistic value and warmth in 'cello playing."

DEUTSCHES JOURNAL, Jan. 14.

"The impressive achievement of the artist was his performance of the Bach suite which won favor for its plastic lines and the broad sweep which he gave it."

PHILADELPHIA PUBLIC LEDGER,

Jan. 9.

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BOSTON WELCOMES KITTY CHEATHAM

Her Songs and Stories, Heard for the First Time There, Create Most Favorable Impression

BOSTON, Jan. 18.—It is rarely, in an age of professionals, that we meet with a successful artist who has achieved and enjoys, yet not lost the fresh and personal charm that can be so easily lost, and usually is, in fact, after comparatively little contact with the many-headed! This is to say, that Kitty Cheatham entertained a large and very responsive audience this afternoon in Jordan Hall with her children's songs, her negro songs and sayings and various other elements of an excellent recital. Miss Cheatham is not only an accomplished *discuse* and a skillful singer; she is a personality that is felt and remembered. She has fancy, refinement, the most sensitive appreciation of what constitutes real wit and real charm, and of what does not. The latter she eliminates, and while her methods are duly versatile, always amusing or touching, as the case may be, she is always Kitty Cheatham. Some old French romances were beautifully interpreted, having the delicate melancholy, the archaic sentiment that distinguishes such expressions from anything else in the world. The sketches, "The Diplomatic Child," "The Self-willed Child," "Visitors," were exceedingly amusing, exceedingly childlike—save that no child would give these sketches with the appreciation shown by a grown-up. Such states are best appreciated after they have been left behind, and when Miss Cheatham brings them back. It was to be expected that she would prove characteristic and amusing in the negro songs and dialect, for she is especially familiar with these people and their ways. In the days when everyone who "entertains" takes it upon himself or herself to imitate the originals with very varying success, it was the more refreshing to happen upon a reciter who gave these passages a character of reality and also a touch of herself in interpreting their wit and pathos. Miss Cheatham utilized Debussy's piano piece, "The Little Shepherd," in contrast with a different work, "The Great Shepherd" (Archibald Sullivan), and the one performance was a delightful miniature while the other conveyed matter of not less beautiful meaning. The untruthful child was "shown up" and there was also an excellent portrayal of the unmusical child—practising. Mrs. Flora MacDonald Wills played excellent accompaniments. The grace and the finished deportment of the performer had done much to augment the pleasure of her appearance. Miss Cheatham had given pleasure in other cities of America and Europe before she appeared in Boston, but when she did appear Boston welcomed her warmly.

O. D.

Tina Lerner for Opera Concert

Tina Lerner, the young Russian pianist, has been engaged as the instrumental soloist for the Metropolitan Opera House Sunday evening concert on January 26.

ABORIGINAL MUSIC REVIVED IN CADMAN RECITAL



Charles Wakefield Cadman, with Dr. Earl C. Barkley, in Front of the Detroit Club, Where the Composer Was Entertained by the Fine Arts Society

DETROIT, Jan. 15.—Before a large audience of the Tuesday Musicales members and invited guests on January 8 Charles Wakefield Cadman gave an interesting recital, mainly of his own compositions, the songs being illustrated by Harriett Marple, soprano, a young singer of charming personality and good vocal equipment. The program opened with a group of three songs, "I Saw Thee First When Cherries Bloomed," "At the Feast of the Dead I Watched Thee," both from "Sayonara," and "Call Me No More." Then Mr. Cadman gave two numbers for piano, Melody in G Flat and the delightfully quaint "Pompadour's Fair." Miss Marple followed with "The Groves of Shiraz," "At Dawning" and "Welcome, Sweet Wind," this last from Mr. Cadman's cycle, "The Morning of the Year." Although Mr. Cadman is an authority in the field of aboriginal music, in his explanatory talk he paid grateful tributes to Alice C. Fletcher, Arthur Farwell and others who have investigated this subject. "The Old Man's Love Song," an Omaha tribal melody, was played as recorded by Alice Fletcher and idealized by Mr. Farwell. "The Omaha Tribal Prayer," sung in the original tongue, a Gregorian chant of the seventh century and an ancient Egyptian chant, also sung in the original tongue, were most interestingly delivered by Miss Marple.

Mr. Cadman has made a collection of the instruments used by the Indians and he showed the drum, the rattles and pipes used

in the Pow-wow, Snake Dance, etc. Two idealized songs on Indian melodies followed, "Her Shadow," by Frederick Benton, and "Blanket Song of Lovers' Wooing," by Carlos Troyer. Mr. Cadman then played his "Game Song of the Tribe" and "How the Rabbit Lost His Tail." On a woodwind instrument he played some Indian love songs in their original form. Miss Marple sang "The Naked Bear," a lullaby by Burton; "Incantation Over a Sleeping Infant," by Troyer; "The Moon Drops Low"; "Far Off I Hear a Lover's Flute," "The White Dawn Is Stealing," and "From the Land of the Sky-blue Water," all Mr. Cadman's compositions. Mr. Cadman then played his "The Sadness of the Lodge," "In the Pleasant Moon of Strawberries" and "Beside the Niobrara."

The board of managers of the Fine Arts Society gave a luncheon at noon for Mr. Cadman and in the evening, after the regular program, he gave several of his own compositions, both songs and piano numbers, at the January meeting of the society, Mrs. J. T. M. McFarlane being the vocalist.

E. C. B.

Max Jacobs Promises Novelty

The Max Jacobs Quartet announces for its next concert at Carnegie Lyceum, New York, January 28, Beethoven's Quartet in C Minor, Op. 18, No. 4; Mendelssohn's Op. 44, No. 1, and a new Suite for Violin and Piano, Op. 16, by H. Gottlieb-Noren, which will be heard for the first time. Mr. Jacobs will play it with Irwin E. Hassell, pianist, assisting.

MME. POWELL WINS FRIENDS IN HAWAII

Violinist Returns from Honolulu, Where She Gave Two Successful Concerts

SAN FRANCISCO, Jan. 13.—Maud Powell, the celebrated American violinist, with her accompanist, Harold Osborn Smith, and her manager, H. Godfrey Turner, have just returned from Hawaii, where they spent the holidays. Mme. Powell gave two concerts in Honolulu, which, judging from the eulogies bestowed upon her by the press of that city, were epoch-making in the musical history of the island.

On both occasions the opera house was crowded to the doors and the interest displayed in the playing of the violinist was intense. The first program included Saint-Saëns's B Minor Concerto, a group of old Italian pieces, Brahms's Hungarian Dances, Hubay's "Zephyr" and Sarasate's "Zigeunerweisen." Mr. Smith played the G Minor Ballade of Chopin with signal success.

At her second recital Mme. Powell played Coleridge-Taylor's G Minor Concerto, the Bach Sonata in E Major, Wieniawski's "Faust" Fantasy and pieces by Mozart, Massenet, Sarasate. Mr. Smith played Moszkowski's "Caprice Espagnol."

When Mme. Powell was asked by a Honolulu paper to give her impressions of Hawaii she wrote:

A many hued jewel set in a sapphire sea.
Where the winds and the waters caress and coax the soul to gladness.
Where good-fellowship reigns supreme and June abides always.
Where earth, with artless charm, plays at being heaven.
Where I have left a throb of my heart and where I shall return some day to find it in the gentle custody of the Hawaiian muse of rhythm and sweet melody.
Aloha nui!

RECEPTION FOR MR. RAINS

Oscar Saenger Host to Prominent Gathering in Honor of Basso

More than 150 persons, nearly all prominent in New York's musical and social circles, gathered at the home of Mr. and Mrs. Oscar Saenger in Eighty-first street on Wednesday evening of last week to meet Léon Rains, the eminent American basso, a former pupil of Mr. Saenger.

A musical program that enlisted the services of Florence Hinkle, soprano; Lila Robeson, contralto; Orville Harrold, tenor, and Mr. Rains provided rare enjoyment. Roland Bocquet, Mr. Rains's accompanist, and William J. Falk played artistic accompaniments.

N. Valentine Peavey's Recital

N. Valentine Peavey, the pianist, will give his annual recital at the Berkeley Theater, in New York, on Tuesday evening, January 28. The program will consist of compositions by Schmidt, Ravel, Debussy, Grieg, Chopin, Serrano and Liszt.

May and Beatrice Harrison will play the Brahms Double Concerto for violin and cello at over eighty concerts in Europe this season.



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MUSICAL DIRECTOR, EUGENE SEEGER

MR. RUMFORD MAKES HIS NEW YORK DÉBUT

Baritone Appears with Clara Butt
in Popular Program at the
Hippodrome

In a program that gave place to those things which, as suited the occasion, were of a "popular" character, Clara Butt and Kennerley Rumford appeared at the New York Hippodrome on Sunday evening last, assisted by Harold Craxton at the piano and an orchestra under Manuel Klein. By 8:15 there had assembled an audience of formidable proportions, filling the orchestra and the several balconies. It was by far the largest Sunday night audience at the Hippodrome this season, barring that of Titta Ruffo's farewell.

Mme. Butt's queenly presence at once riveted attention as she walked to the center of the stage for her opening numbers, the "Xerxes" Largo of Handel and Mendelssohn's "O Rest in the Lord." Hers is a glorious organ, with tones of whose existence we in America have been for the most part ignorant. When she finished her devotional singing of the "Elijah" air, for which her voice is so admirably suited, she was applauded with such fervor that, after four or five recalls, she granted "Sleep, Baby, Sleep," as an extra. Later came a hearing of "Kathleen Mavourneen," sung as none in America has heard it in many a day. Singers who can do justice to the ballad are not so many as they once were. Artistic *lieder* singing may be an advance on ballad singing, but not in certain instances. "Kathleen Mavourneen" when properly sung as Mme. Butt does it is well worthy of attention and regard. "The Lost Chord," with orchestra, won a big ovation for the singer, who sang it much faster than we are accustomed to hearing it. Of course she sings it low, in E flat to be exact, and her deep register, the most remarkable quality of voice extant, was rich, velvety and warm throughout. Encores were demanded and granted, among them "Annie Laurie."

In Mr. Rumford, who for his first Amer-

ican appearance essayed the old Welsh air, "All Thro' the Night"; the old English "Drink to Me Only"; Cowen's "Border Ballad"; Maud Valerie White's "When the Swallows," and Sullivan's "Thou'rt Passing Hence," there was found a baritone of thoroughly musical qualifications. His voice is of a good build, full and ringing in quality, and his range is extensive. He was especially fine in the Sullivan song, receiving an encore at the conclusion of it.

The singers joined in Goring-Thomas's duet, "Night Hymn at Sea," winning an extra here also and giving H. Elliott But-ton's arrangement of the "Keys of Heaven" with so intimate an exposition that they charmed their hearers as much by their personalities as by their singing.

Mr. Klein led his orchestra in a much-tortured reading of the "Tannhäuser" Overture, Victor Herbert's "American Fantasy," "Anitra's Dance" and "In the Hall of the Mountain King," from Grieg's "Peer Gynt," the latter at so tame a tempo—four to a bar straight through—that one thought of a dance of giants like *Fafner* and *Fasolt* rather than tiny trolls. Tschai-kowsky's "1812" Overture was also on the program.

Mr. Craxton, Mme. Butt's regular accompanist, was admirable. A. W. K.

Gerhardt with Boston Symphony Under
Urack in Hartford

HARTFORD, CONN., Jan. 15.—Elena Gerhardt made her initial bow to Hartford last night, appearing with the Boston Symphony Orchestra, under Otto Urack's baton, in the absence of Dr. Muck. Miss Gerhardt's chief triumph was scored in the Strauss songs, "Morgen" and "Cäcilie," while she was heard to advantage in arias of Marcello and Gluck. Mr. Urack gained satisfying results with the orchestra.

W. E. C.

Kathleen Howard in Berlin Recital

BERLIN, Jan. 18.—Kathleen Howard, the American contralto of the Darmstadt Opera, was heard in recital here this week, disclosing remarkable beauty of voice and artistic finish and being applauded with the utmost enthusiasm and spontaneity.

Albany Baritone in Berlin Concert

BERLIN, Jan. 17.—Frederick Hoffman, baritone, of Albany, N. Y., sang here last evening with much success, assisted by his sister, Emelie Hoffman, who is also a singer and who shared in the honors.

WITEK SOLOIST OF BOSTON ORCHESTRA

Concertmaster Conspicuous in
One of Dr. Muck's Most
Notable Concerts

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Jan. 19, 1913.

ONE of the most notable of the symphony concerts that Dr. Muck has conducted took place on the afternoon of Friday, the 17th, when Anton Witek, concertmaster of the orchestra, was the soloist, and the orchestral pieces were Weber's "Der Freischütz" Overture, Strauss's "Till Eulenspiegel" and Beethoven's Fifth Symphony.

Making due allowance for the fact that a new orchestral speech is always interesting and may often be spuriously convincing; that the composer who is most abreast of the times and most characteristic of to-day may not be the composer for tomorrow; that Strauss, aside from any other qualifications he may have, is as clever as Mephisto himself, and possibly as deceiving—allowing for all this, it still seems that "Till Eulenspiegel" is one of the greatest pieces of music that have come from Germany since the days of Richard Wagner. And the newest! This is because of its temperament.

Recently Mr. Godowsky said to the writer: "I cannot see how critics can rank a man of Reger's sort with Strauss, if only by reason of Strauss's temperament." The matter in a nut-shell! Music of this sort, this devil's play of wit and satire, this terse, biting style, had surely not been known in Germany before the advent of Nietzsche, and surely Strauss is related to that extraordinary spirit in more of his works than "Also Sprach Zarathustra." Strauss, in fact, is a fruit of Nietzsche, a Nietzsche with the powers that Nietzsche dreamed of fulfilled, a man with his head in the heavens and his feet planted firm on the good green earth. This is the Strauss of "Eulenspiegel."

The performance of Dr. Muck was only

second in its admirable qualities to the composition itself. It was a microscopic revelation of every quip and every prank in the piece, and a masterly up-building of its musical and emotional contents. Dr. Muck was recalled repeatedly and finally his orchestra rose with him.

Mr. Witek played Bruch's Concerto No. 2, which is long and boresome, Philistine to the marrow, and played it so well that one simply enjoyed oneself listening to his performance, to his tone, his finish and technical mastery, his absolute poise and self-control, and the artistic sense and education which turned useless notes into gold. How few violinists, who go about the country with the sounding of brass and tinkling of cymbals, approach the art of this man, so modest, so self-contained in all that he does.

I did not hear the performance of Beethoven's symphony. By all accounts it was one of the greatest performances of this work which has been given in a number of seasons wherein great performances of the Fifth Symphony have been heard. As for the Weber Overture, the introduction was taken much too slowly, for the theme of the horns verges closely enough upon the sentimental, as it stands, while the "main body" of the overture was given a very brilliant and stirring reading.

OLIN DOWNES.

Denver on Chicago Opera Itinerary

DENVER, Jan. 11.—The guarantee fund of \$20,000 demanded by the Chicago Grand Opera Company before it will include Denver in its Spring itinerary has been practically secured and we shall doubtless have four performances in April. The company will receive the first \$35,000 of receipts and the local guarantors are discounting the probability of a deficit. They figure that it will be worth any sum up to \$10,000 to demonstrate to the outside world that Denver is sufficiently metropolitan to maintain a brief season of grand opera. J. C. W.

Two Altoona Recitals in One Day for
Falk and Fischer

ALTOONA, PA., Jan. 10.—The interest of the local public in the work of Jules Falk, violinist, and Arthur Fischer, pianist, has been so great that the two young artists were compelled to give two recitals on the day of their Altoona appearance, on January 8, in both of which their performances met with the warm approval of large audiences.

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more to the persuasive powers of his St. Louis born wife, who is ambitious to have her husband heard in her country, more than to the alluring financial prospects I placed before the artist, I am now finally able to announce that

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ARTHUR P. SCHMIDT

MME. STURKOW-RYDER IN NEW RUSSIAN WORKS

Important Additions to Pianist's Répertoire for Present American Tour—
Her Chicago Appearance

CHICAGO, Jan. 15.—On Wednesday afternoon of last week Theodora Sturkow-Ryder returned to Chicago long enough to appear on the program of the Fortnightly Club, together with Edmond Warnery,



—Photo by Matzene

Theodora Sturkow-Ryder, One of Chicago's Leading Pianists

tenor, and Frederick Stock, conductor of the Thomas Orchestra, who read a paper dealing with "Modernism in Music." Mrs. Ryder played a number of Russian novelties which she has added to her programs for this season and was received with enthusiasm by a large audience.

Some of the new works which Mme. Ryder has elected to present on her present American tour are the "Biroulki" by Liadow, a suite made up of some fourteen small sketches of wonderfully contrasted rhythms, a translation of its Russian title meaning "Jack Straws," in the sense of miniatures; also two preludes, by Glière; a sonata in the Spanish style, by Tourina; a Gavotte, by Gabrilowitsch, and four Preludes by Otterström, a Danish composer who is now a resident of Chicago. A major orchestral work of Mr. Otterström's will soon be brought forward at one of the local orchestral concerts. At some of her orchestral appearances Mrs. Ryder will present the new second Concerto by Liapounov.

The opening of the tour of Mme. Carolina White of the Chicago Grand Opera Company, which will consist of some forty concerts between Chicago and the Pacific Coast and return, was given on Monday evening in Green Bay, Wis. Mrs. Ryder was engaged for a joint tour with Edmond Warnery, but a change was brought about on short notice which makes her the joint recitalist with Mme. White on this extended Western trip. The second concert was in Denver on Friday evening. Mme. White will rejoin the opera company in Dallas for a part of the Western tour of the Dippel forces, at which time Mrs. Ryder will hasten to England for her Spring concert in London. N. DEV.

Mme. Viafora and Giordano in New York Recital

Mme. Gina Ciaparelli Viafora, the popular soprano, formerly of the Metropolitan Opera House, will give a recital at Æolian Hall on February 19, with the assistance of the Italian tenor, Salvatore Giordano, who recently earned fresh laurels on his tour through Maine. B.

Earle LaRoss Plays at Pennsylvania Schools

Earle LaRoss, the young American pianist, gave a recital on January 22 at Mechanicsburg, Pa., before the students of Irving College; on the following day he will appear at Lebanon, Pa. Next he appears at Williamsport, Pa., under the aus-

pices of Dickinson Seminary. In February Mr. LaRoss will give a recital at Allentown, Pa., and on the 7th he will appear in a joint recital with David Bispham in Easton. He will then make the mid-Winter tour with the Lehigh Valley Symphony Orchestra, appearing in Easton, Allentown and Bethlehem, Ellison van Hoose being the other soloist on the tour. Mr. LaRoss will give a recital at New Brunswick, N. J., to the students of Rutgers College on February 19.

UNIQUE CHAMBER MUSIC SOCIETY WINNING FAVOR

Ludwig Hess and His Associates Appear in New York and Staten Island
Concerts with Success

Ludwig Hess, the eminent German tenor who has become associated with the Von Ende Music School in New York, and who recently organized the Hess Soloists Ensemble of America, reports encouraging progress on the part of the society. The idea of the ensemble is new in this country. It consists of four sopranos, four contraltos, five tenors and four basses, besides a trio composed of pianoforte, violinist and violoncello.

The début of the ensemble took place, as already recorded in MUSICAL AMERICA, at the Colony Club in New York City on January 7. Since that date the organization presented one of its engaging programs of chamber music in Staten Island, where the critics of the German press spoke in terms of the highest praise in reviewing its work. Another concert was given in the music room of Mary Calendar, in New York.

Mr. Hess has arranged programs of unique interest, presenting such numbers as Brahms's "Der Abend," arranged for four parts and pianoforte; the same composer's "An die Heimat" and "Röslein Dreie," the latter embracing a tenor solo sung by Mr. Hess; Beethoven's "Hymn to Night," arranged as an ensemble in four, eight, and sixteen parts and string trio, and various other combinations of voices and strings by Beethoven, Elgar, Haydn and Cowen. The program offers a delightful variety and is at all times free from monotony. Solos are interspersed and the personnel of the ensemble is such that artists of high rank are enlisted in this feature.

The first important New York appearance of the ensemble took place in Æolian Hall on Tuesday evening of this week and is reviewed elsewhere in this issue of MUSICAL AMERICA.

Mr. Hess, assisted by Louise Potter, soprano; Maud Mills, contralto, and Francis W. Parsons, gave a concert under the auspices of the Wells Philharmonic Club at Wells College in Aurora, N. Y., on January 13. This was his third re-engagement at this college. The program consisted of quartets by Brahms and Beethoven, with solos.

Orchestra Leader Sues Union for Losses Incurred Through Strike

For losses incurred by obeying union demands to go out on strike, Stanley W. Lawton has brought suit in the Supreme Court of New York for \$5,000 damages against the Musical Mutual Protective Union, of which all theater musicians are members. Lawton said that prior to September, 1911, he was engaged by the William Fox Amusement Company as orchestra leader at \$56 a week. The union called a strike on a complaint it neglected to investigate and which was made through malice, he asserts. As a member of the union he was compelled to strike or be suspended, and he seeks to recover for the damages he has suffered because he obeyed the strike order.

Yvonne de Treville Adds Five Extras to Jersey City Program

Yvonne de Treville, the coloratura soprano, appeared with much success on January 15 at the concert given for the Home of the Homeless in Jersey City. Although she was scheduled for two solo numbers, the audience was so enthusiastic that the prima donna was obliged to give five extra numbers. Miss de Treville sang French, German, Italian and English songs, besides the Variations of Proch. Miss de Treville left Sunday for Cincinnati to appear with the Cincinnati Orchestra under Dr. Ernst Kunwald's direction.

Artists of Personal Charm Demanded by Bagby Audiences

Those musicians who have wondered how Albert Morris Bagby maintains the interest of his Morning Musicales audiences, composed of jaded New York society women, may be interested in a glimpse of Mr. Bagby's method, as confided to a writer in the New York Tribune. "I find it necessary for my concerts," he confessed, "to

MARKED SUCCESS IN WEST FOR MARIE PIERIK



Marie Pierik, Pianist, of Chicago

CHICAGO, Jan. 18.—The marked success which has been achieved by Marie Pierik, pianist, since her return from four years in Berlin, where she studied under Godowsky and Lhévinne, is given further emphasis by her recent engagement as soloist with the St. Louis Orchestra, on February 9, when she will play the MacDowell D Minor Concerto under Conductor Zach. Her last Berlin appearance was before the American Women's Club and her first Illinois engagement since her return was in a program before the Amateur Musical Club at Springfield, Ill., followed by recitals in Traverse City and Jackson, Mich., Tarkio College and Springfield, Mo. Miss

Pierik has also given joint recitals with Charles W. Clark, Alexander Zukowsky, Cornelius Van Vliet and a number of other artists.

On Tuesday of last week the pianist substituted on a few hours' notice for Theodora Sturkow-Ryder, playing two groups on a Russian program before the Englewood Woman's Club, besides the Rubinstein Sonata for piano and violin with Jessie deVore, who was also assisted by Mable Sharp-Herdien. The Scriabine Prelude for the left hand was among the best received of her offerings. The accompanying snapshot shows Miss Pierik in a corner of her Chicago studio in East End avenue. N. DEV.

engage artists who are personally ingratiating. They must charm upon their appearance before they have sung or played a note. I have had to refuse some really fine artists for the sole reason that their personality was not as pleasing as it might be. Then, again, I always insist that the artist give as his or her first selection something that the audience knows. This puts it into a receptive mood, and afterward even a complete novelty may be warmly appreciated."

Marianne Flahaut in Hoboken Musicale

Before an audience of prominent persons at the Hoboken, N. J., residence of Mrs. Charles Letienne, Marianne Flahaut, the popular contralto, presented an ingratiating program on January 16, her offerings being an aria from "Orfeo," Bohm's "Still wie die Nacht," "Divinités du Styx" from "Alceste," Duparc's "Chanson Triste," "La Vie Antérieure" and "L'invitation au Voyage" and Graham Peel's "The Early Morning."

Damrosch to Give Lecture-Recital on His Opera, "Cyrano"

In view of the forthcoming first production of Walter Damrosch's new opera, "Cyrano," at the Metropolitan Opera House, with the English libretto by W. J. Henderson, the Music Lovers' Club, of New York, has engaged Mr. Damrosch to deliver a lecture-recital on this work, at Æolian Hall, on January 29. Mr. Damrosch will play some of the principal scenes from the opera.

Katharine Goodson Soloist at London Albert Hall Concerts

Katharine Goodson, the English pianist, was the soloist at the London Albert Hall Symphony concerts on January 12, when she played the Saint-Saëns concerto. Her only London recital took place on January 23, immediately after which she leaves for a continental tour of Germany, Scandinavia and Finland.

Read what WALTER ANTHONY said in the
"San Francisco Call" after the appearance of

MAUD POWELL

as Soloist with the San Francisco Orchestra on Jan. 10, 1913:

Yesterday's popular concert of the San Francisco Symphony Orchestra was epochal. Maud Powell played, to the best orchestral accompaniment that has been afforded a soloist in this city, the Bruch G Minor Concerto, No. 1, opus 26. And Henry Hadley led his men through five delightful movements of "Atonement of Pan" music. Either Miss Powell's contribution or Hadley's music was worth the price of admission. The two, conspiring on the same program, made the event epochal, as I have said.

And THOMAS NUNAN in the "Examiner":

Madame Powell's violin sang out in fine tone and there was feeling of authority in the interpretation.

H. Godfrey Turner, 1402 Broadway, N. Y.



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Display Musicianship in
Fascinating Program**

Succeeding years offer to lovers of the refined in vocal art few attractions more ingratiating than the recitals of the American baritone, Francis Rogers. This artist gave his annual New York recital at Æolian Hall on Wednesday afternoon of last week in the presence of a large and much-pleased audience. The recital was, in reality, a joint one, for Howard Brockway, the composer and pianist, who officiated as accompanist for Mr. Rogers, also contributed a group of solos. The full program follows:

"Come and Trip It," Handel; "Lungi dal caro Bene," Sarti; "Furibondo spira il Vento" (Partenope), Handel; "Todessehnen" (Longing for Death), Brahms; "Der Asra" (Heine), Rubinstein; "Eros" (Praise of Love), Grieg, Mr. Rogers; "Moonlight," op. 36, No. 5, "Idyll of Murmuring Water," op. 39, No. 2, "At Twilight" and "Unrest," Howard Brockway, Mr. Brockway; "Would Thy Faith Were Mine," "Proposal," "Aghadoc" and "Lead Me Thy Fillet, Love," Howard Brockway, Mr. Rogers; "Cattle Song," "Angelus" and "In the Woods," Old French; "Sylvain," Sinding; "In a Garden," Hawley; "Turn Ye to Me," Old Highland; "Off to Philadelphia," Irish Melody, Mr. Rogers.

While there were moments during the afternoon when some of Mr. Rogers's tones sounded a trifle veiled, the polish of his art, his musical taste and the intelligence which marks his interpretations afforded the usual satisfaction. It takes a singer well versed in matters of style to do the exacting Handel airs, and such a song as Sarti's "Lungi dal caro Bene" as Mr. Rogers did them last week. He made use of the splendid arrangement of the latter number made by Bruno Huhn. He sang the Brahms "Todessehnen" very impressively, but it was especially with Rubinstein's superb "Asra" and Grieg's "Eros" that he electrified his hearers. It has long been a cause for regret that Rubinstein's wonderfully melodious and inspired songs are not heard more frequently. The present one is one of the loveliest and the applause which followed it was so insistent that Mr. Rogers found it necessary to repeat it. The audience would have been pleased to have heard Grieg's "Eros," with its superb harmonies, a second time, but instead the baritone supplemented this with Hans Hermann's quaint "The Old Dandy." The Brockway songs proved interesting and the remaining group was replete with features of attractiveness.

Mr. Brockway is a pianist of exquisite delicacy and his accompaniments were one of the most enjoyable features of the afternoon. His own piano pieces deserve more frequent hearing. The first three are most interesting. They are wrought with admirable musicianship and are brimful of interesting details of workmanship. They have the merit of brevity, for Mr. Brockway knows when he has said all he has to say—a very decided merit these days. Moreover, he has the melodic faculty and a fine sense of piano color, while his harmonies are fascinatingly modern. At times these harmonies and the general atmosphere of the pieces suggest MacDowell, though they are not imitative and have distinct individuality. The "Idyll of Murmuring Waters" is not exactly a novelty, having been played some time ago by the Barrère Ensemble. The wood-wind arrangement was a clever transcription of the present piano version. H. F. P.

Suggestion to Prevent Crowding at the Damrosch Concerts

The New York Symphony Orchestra, Walter Damrosch, conductor, is now making its annual tour, during which it will visit Toronto, Buffalo, Cleveland, Columbus, Fairmont and Pittsburgh. The orchestra will return in time to open its second series of concerts on Sunday afternoon, January 26. The management makes the valuable suggestion that regular subscribers use the Forty-second street entrance to the hall on Sunday afternoons, leaving the entrance on Forty-third street, where the box office is situated, to the many who get tickets just before the concerts.

Gerhardt in Schubert, Schumann and Brahms Programs

Elena Gerhardt will give her first song recital of the season in Æolian Hall on Tuesday afternoon, January 28, assisted by Erich Wolf, the composer and accompanist. Miss Gerhardt has selected a program of the works of but three modern composers, Schubert, Schumann and Brahms.



CLARENCE WHITEHILL

BASSO

CLARENCE WHITEHILL, THE FOREMOST AMERICAN BASSO, HAS, IN THE PAST TWO YEARS, TAKEN THE PLACE IN THE MUSICAL LIFE OF HIS OWN COUNTRY FOR WHICH HIS VOCAL EQUIPMENT, HIS MUSICIANSHIP AND HIS EUROPEAN EXPERIENCES HAVE QUALIFIED HIM.

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CHICAGO AGAIN IN MISS TEYTE'S SPELL

Her Costume Recital of Eighteenth Century French Songs Enchants—
Campanini Dines Opera Directorate—A Pleasantry on the Chicago Critics

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 18, 1913.

THE versatile art of Maggie Teyte which last week imbued the modernism of Debussy with convincing charm, traversed the scale to the opposite extreme in an appearance on Wednesday afternoon of this week in the Fine Arts Theater when she gave a costume recital of 18th Century French songs, most of which were in manuscript form, with the accompaniment of the epoch, the spinet and the string quartet, the latter with muted strings. Cold type is utterly inadequate to the task of transferring to the casual reader the atmosphere which was created by the intimate and innate refinement of these *Chansons* of the age of chivalry, as they were produced in this 20th Century amid surroundings from which as much as possible of 20th Century life had been excluded. One almost resented the fact that the audience was not also clothed in more harmonious garb.

Singling out any one of the numbers which Miss Teyte elected to present would be a futile task; neither would the program have been complete with the omission of any one of the dozen offerings—in view of which fact naught remains but the re-printing of the program, which was made up of the following songs:

"On dit qu'à quinze ans" (Lucille) 1769, Gretry; "Quand le bien-aimé reviendra" (Nina ou la Folle par Amour) 1786, Dalayrac; "Vous étiez ce que vous n'êtes plus" (Le Talbeal Parlant) 1769, Gretry; "Ahl pour moi quelle peine extreme" (Jeanot et Colin) 1775, Nicolo-Isouard; "N'avoir qu'une pensée" (Le Tresor Suppose) 1802, Mehul; "Il regardait mon bouquet" (Le Roi et le Fermier) 1729-1817, Monsigny; "Dans le bosquet, l'autre matin" (La Dot) 1785, Dalayrac; "Ou porter ma douleur mortelle" (Alexis et Justine) 1785, Dezède; "Rose chérie" (Zamire et Azore) 1771, Gretry; "Je crains de lui parler la nuit" (Richard Coeur de Lion) 1785, Gretry; "C'est pour toi que je les arrange" (Blaise et Babet) 1783, Dezède; "Jeunes fillettes" (L'Amant Statue) 1785, Dalayrac.

Interspersed were, of course, classic movements, played by the Chicago String Quartet, which together with Marcel Charlier at the spinet contributed the accompaniments which had so vital a part in the success achieved by Miss Teyte.

An attractive program of the nine recitals offered by the Sherwood Music School on succeeding Saturdays was displayed at the first of the series last week, which as a Grieg program presented Louise Ryerson in a group of eight songs, and Robert Barron, the latter recently added to the violin department of the school. The third of the programs will be devoted to the works of Chicago composers.

On Saturday morning of last week an excellent performance of the first act from the "Marriage of Figaro" was given in the Ziegfeld Theater under the direction of Adolf Mühlmann, by students in the school of opera of the Chicago Musical College. Some excellent pupils were put forward by Mr. Mühlmann, and since his exactions are such that events under his charge are none too frequent, there was a goodly number in the audience to applaud the work of the cast. The different departments of the college supply a regular series of these Saturday morning events which will continue from now on till the beginning of the spring examinations.

Campanini Host to Opera Directorate

An elaborate dinner was tendered to the directorate of the Chicago Grand Opera Company by Conductor Campanini on Monday evening following the performance. Shortly after 11 o'clock some fifty guests, which included the representatives of the press, together with their wives, sat down to a long table in the gold room of the Congress Hotel, and between courses toasted Chicago and its opera and each

other, and later were regaled by some musical offerings from several of the stars of the company, including the *premières danses*, Hudak and Galli. As Signor Campanini took his seat after reading his brief



George Hamlin and Margaret Keyes, Snapped on the Way from a Chicago Opera Rehearsal

speech of greeting, he declared he was more "nairvoose" by far than ever he was while conducting.

The first of a series of three recitals under the direction of Rachel Kinsolving was given on Monday evening in St. Simon's Parish House on the North Side, offering a miscellaneous program which included the Liza Lehmann "Persian Garden," sung by Monica Graham Stults, Barbara Wait, Elias Bredin and Walter Allen Stults.

Three members of the Thomas Orchestra in Chicago were recently before a judge for taking out their final naturalization papers, and when the court asked them if they thought that now they would be better musicians they replied, "Sure, your Honor!" Two of the players required four names each to identify them.

Characterizing the Critics

Any who were in doubt as to the chronic attitude of certain of the Chicago music critics, especially of Glen Dillard Gunn of the *Tribune*, and Karleton Hackett of the *Post*, were cleverly informed not long since by "B. L. T." in his daily column of "A-Line-O-Type or Two" in some such fashion as the following:

A PLAINTEXT.

Now, when I read Old Doctor Hackett
Upon the operatic racket,
I murmur, as I tear my hair:
"Oh gosh! I wish that I'd been there!"

But when I turn to Doctor Gunn,
And read of what was sung and done,
I rearrange my hair and say:
"Oh Lord, I'm glad I stayed away!"

On Saturday afternoon of last week a number of pupils of Mr. and Mrs. Frederik Frederiksen appeared in a joint piano

and violin recital in their studio in the Fine Arts Building. Two numbers of special interest were the Aria and Danse Breton from the Suite Française of Emile Sauret.

Novelties for Della Thal

Since her recent success with the orchestra in Minneapolis, Della Thal, the Chicago pianist, has been re-engaged as soloist with the Minneapolis Orchestra at a concert in Toledo on February 25, at which time she will play the Grieg Concerto in A Minor. At a concert on Friday evening in Orchestra Hall in Chicago, given for the benefit of the Bethesda Day Nursery, Miss Thal's group contained a Cyril Scott "Vesperal" and a "Melody" by Maykapar.

NICHOLAS DE VORE.

TO FORM A PERMANENT LIGHT OPERA COMPANY

Organization to Produce Works of Today to be Patterned by Shuberts After Gilbert and Sullivan Company

A permanent light opera organization for the presentation of works of the present day is to be established by the Shuberts, theatrical managers of New York. It is to be patterned after the Gilbert and Sullivan Opera Company, which is now on tour and will return to New York in the Spring for its annual metropolitan engagement.

The success of this company under the same management has inspired the idea of the new organization, which will be named the International Light Opera Company, and which began operations this week with the presentation of Franz Lehar's "The Man with the Three Wives" at the Weber and Fields Music Hall. In regard to the new plan Lee Shubert is quoted as follows: "We believe that light opera, though it will not altogether displace musical comedy, is destined to be tremendously important again in the amusement field, and we believe this applies to strictly modern works as well as to the Gilbert and Sullivan or other older standard pieces.

"Our firm has publicly announced itself as opposed to the stellar system, which features the individual at the expense of the productions, but we mean to give our best work to creating organizations which have an element of interest in their permanence and high standards.

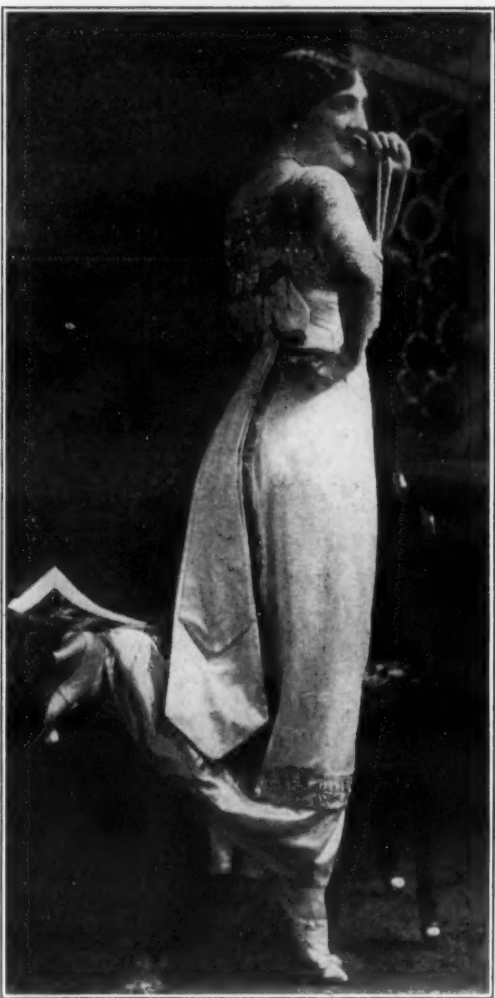
"The Man with Three Wives" will have its regular New York engagement and subsequent tour just as if the company were organized only for this one presentation, but when another operetta is eventually presented the Lehar piece will still be kept actively in the repertoire. Later on will come the addition of a third light opera and then a fourth."

MME. DONS'S DÉBUT

Copenhagen Opera Singer Appears Before Scandinavian Society

Mme. Elizabeth Dons, dramatic soprano from the Royal Opera House, Copenhagen, who has been in New York and returns this week to Europe to fulfill concert and operatic engagements, gave a recital last week at the Hotel Brevoort under the auspices of the Scandinavian-American Society of this city. The program consisted of songs by Sinding, Grieg, Sibelius, Lang-Müller, Gluck, Brahms and Schumann, in all of which she displayed a voice of pleasing quality and a musical understanding.

Among the prominent guests were Consul-General Clahn, of Denmark, and Mrs. Clahn; Mr. Ravn, Consul-General of Norway; Baron and Baroness Dahlerup, Count and Countess von Raben, Mr. and Mrs. Jonas Lie, Mr. and Mrs. de Fries, Mr. E. V. Eskenson, Mr. and Mrs. Oppfer, Mme. Bech-Brondum, Mlle. Theresa Holm, Mr. L. M. Ruben, Mr. and Mrs. Riis, Dr. and Mrs. Hoving, Miss Arendrup and Mr. and Mrs. van der Ness.

VIRGINIA LISTEMANN
TO DESERT MUSIC
FOR MATRIMONY

Virginia Listemann, Concert and Operatic Soprano, of Chicago, Who Is to Become the Wife of William M. Baxter

CHICAGO, Jan. 18.—Much surprise has been occasioned by the announcement that Virginia Listemann, a daughter of the veteran violinist, Bernhard Listemann, of Chicago, and herself a concert and operatic soprano scarcely less renowned for her beauty than for her vocal achievements, is to abandon the musical profession in favor of the allurements of matrimony. The bridegroom-to-be, William Mack Baxter, is a son of the late Jere Baxter, cited in the encyclopedias as the organizer and president of the Tennessee Central Railroad, the Memphis, Charleston Railway and of many other important industries. Father Baxter's chief claim to musical fame lies in the fact that he was the patron saint who started Riccardo Martin along the way that has since led to his success. The Baxter family is one of the most distinguished of Southern families. The young Baxter is a cousin of Cornelia Baxter Tevis and of Mrs. Russell Burrage, a nephew of former Secretary-of-War Dickinson and a cousin of Ex-Senator Albert J. Beveridge of Indiana. He himself is an official of the Illinois Central Railroad and has made a brilliant record of achievement since his graduation from Wisconsin and Columbia Universities.

Miss Listemann has not given up her own ambitions without a struggle, as she comes from a family that is rich in musical traditions and talent. The wedding is set for June, and after a honeymoon abroad, the pair will settle in Chicago.

N. DEV.

American Girls in Dual Piano Recital in Berlin

BERLIN, Jan. 16.—Rose and Otilie Sutro, pianists, of Baltimore, played a duet especially composed for them by Max Bruch at their well attended and much applauded recital last evening. The sisters have recently completed a tour of England and Germany.

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New York, January 25, 1913

AN EDUCATIONAL HOPE

At last there would seem to be a ray of hope for the musical education of the American people through the public schools. Not that the public schools have not been thoroughly and diligently at work upon the matter for a long time, but the age has not appeared to be ripe for the right ways of educating.

H. K. Moderwell describes the new movement in a recent issue of the *Boston Transcript*. It is significant to see that it is directly in line with Montessori methods, which may be broadly described as a getting of the brain and its theories out of the way in order to let the spirit of life and joy come to the front and lead, as it should, in the upbuilding of life.

Walt Whitman put the whole matter in a nutshell when he asked:

Are you done with reviews and theories of life, animating now to life itself?

This new and startling method of musical instruction consists simply in giving the child music itself, instead of instruction in music, letting it participate in a spontaneous manner, doing away with all forcing and compulsion. Music is caused to enter life not as a task but as a joy, and not until a child has grasped and used music spontaneously through imitation is he taught anything about it as to notation, vocal principles, etc. In short, he is not taught a thing until he already knows it. Thus life itself precedes theory of life, as it should.

The process is working wonders where it has been tried. The movement started in an organized way, at least, Mr. Moderwell tells, in Hull House, Chicago, some ten years ago. Eleanor Smith, then in charge of its music, obtained remarkable results with slum children by the imitation method. She wrote books on the subject, which were published, and a Summer school was instituted in Chicago. The new idea has found extremely successful practical application also in the public schools of Richmond, Indiana, under the direction of Will Earhart. The success in these and other places has been so great that the city of Pittsburgh, Mr. Moderwell tells, is instituting the new system throughout its public schools.

So rapidly is knowledge of the idea and its results spreading in educational circles that it may be ex-

pected to develop into a nation-wide movement in a very brief time. Judging from the results already obtained, the "new musical pedagogy" will become one of the most potent of all factors in rearing up a nation of spontaneously musical Americans.

A VISIT FROM RICHARD STRAUSS

So America is to have another visit from that greatest wizard of the modern orchestra, Richard Strauss. This is interesting news, and the event will give Americans the opportunity of estimating the nature of Dr. Strauss's evolution since his previous visit seven years ago.

The Richard Strauss of sensational operas and operettas is scarcely the same man as the earlier Strauss, the maker of realistic and idealistic tone-poems. The glamor of philosophical revelations has left him. No one any longer expects Zarathustras to proclaim through his music messages that shall change the heart and mind of humanity, and create the superman. A mystical and portentous future no longer wraps its aura about Dr. Strauss. Instead, we have a man of very practical achievements in the field of tone-poem, and music-drama of both the heavier and lighter sort, not to mention the field of song, so greatly enriched by this modern master.

Strauss is not yet an understood man. Certain critics think he has fallen from earlier heights, and others think that he has risen to later ones. His passage from his earlier orchestral creations—matters of pure tone, and therefore always carrying with them idealistic suggestiveness—to realistic stage works, preferably of a sensational and gruesome character, was the signal for a rupture in the allegiance of many of Strauss's earlier friends. On the other hand, there were those who felt that in this step the master had left off vagaries and had gotten down to something real. Then when the great Richard took to writing more or less dainty operettas the partisans on neither side knew where they stood.

It would seem that the age of colossal orchestral tumultuousness, of which Strauss was the destined protagonist, has passed, and that we are to-day requiring more reflective and clearly formed thought in orchestral writing. At all events, the great Richard evidently saw no future in continuing his earlier course.

This much seems clear: that Strauss has had no great central message to deliver to men, but that he has lent his extraordinary expressive abilities to various themes in various ways, and that he has given us a mass of more or less dissociated treasures which we can evaluate as we please, each for itself, according to its power to delight or entertain us.

America will be glad to see the Hero of Wanamakers again, and will not begrudge him the golden fleece which he will bear with him on his homeward voyage.

INTRODUCING THE FOREIGN ARTIST

In former years the European artist who planned an invasion of America faced the difficult situation not only of meeting a standard of artistic excellence that would satisfy concert-goers here, but of arousing interest in a name and personality that had not yet percolated beyond a limited circle of wise-acres in the leading centers. To-day conditions are changed for the better.

The musical public has accepted with good grace a species of advertising thoroughly legitimate in character and scope, that sets forth, long before the artists' advent to our shores, the opinions of leading European critics on his or her merits.

This means of advertising, with which readers of *MUSICAL AMERICA* are now thoroughly familiar, serves the double purpose of guiding local managers and creating a demand on the part of the general musical public for the services of an artist on the one hand, and acting as a dignified medium through which the artist may establish his or her name as a commanding figure in the United States without suffering the expensive and time-wasting process of repeated preliminary tours calculated to effect a standing before remuneration is expected.

The artist no longer looks upon advertising as being undignified. He realizes that beyond his art he has something very definite to sell and the pressure of competition is such that the artistic wares of those who advertise judiciously are in far greater demand than are those kept in oblivion by a false conception of the business aspect of musical endeavor.

A conservative estimate places the number of concert-goers in New York on Sunday at 13,150, comprising the attendance at five concerts. Both New York orchestras are on the road; therefore, this attendance was divided among a miscellaneous concert, two song recitals, a chamber music concert and an opera concert. There were comparatively few complimentary tickets.

PERSONALITIES



Louis Persinger and Dorothy Nussbaum

Louis Persinger, the American violinist, is enthusiastic over the remarkable talent of Dorothy Nussbaum, a Chicago pianist, who is now studying in Berlin with Leonid Kreutzer. This young woman is described by eminent authorities as one of the most interesting personalities in musical Berlin, and it is expected that she will create somewhat of a sensation when she makes her debut. She is the daughter of a prominent Chicago pianist and teacher, who in turn studied under Leschetizky.

Caruso—Giuseppe Caruso, brother of the only Enrico, arrived in New York recently to spend the Winter as his relative's companion.

Butt—A luncheon given by the Royal Princess Margareta and Princess Frederick Leopold, of Prussia, was among the honors paid Clara Butt and Kennerley Rumford on the occasion of their recent Berlin recital.

Thiele—A. F. Thiele, the Dayton (O.) concert manager, is mourning the loss of his setter dog, "The Kentucky Colonel," which recently died from the effects of poisoning. The dog was known to many musical artists who visited Dayton.

Rider-Kelsey—Mme. Corinne Rider-Kelsey has expressed her approval of the audiences on the Pacific Coast, in that they appear at concerts in gala evening attire instead of in ordinary street clothes, which the soprano finds depressing to an artist.

Stokowski—Olga Samaroff, wife of Leopold Stokowski, conductor of the Philadelphia Orchestra, has been interesting herself in the welfare of young amateur singers in that city, particularly the feminine members of the Philadelphia Operatic Society.

Amato—Another baritone is a candidate for the tenor ranks. Says Pasquale Amato, of the Metropolitan Opera Company: "Yes, and I am really considering 'turning tenor' in a few years. If all goes well I shall continue to sing baritone parts for a couple of years, then rest and study, and then try my hand and voice at heroic tenor roles."

Sembrich—Suffragette leaders will find no material in the opinions of Mme. Sembrich to emblazon on their banners. "Just imagine a woman in politics," said the soprano in a recent newspaper interview. "She would be influenced by sex and would vote for the handsomest man. She has too little logic and too much pity to be a good jurist and should leave the political game to the men."

Culp—Julia Culp, the Dutch *lieder* singer, who scored so emphatic a success at her first New York recital, will give a second recital at Carnegie Hall on Tuesday evening, January 28, assisted by Coenraad V. Bos, at the piano. Having established herself in a program of Schubert, Schumann and Brahms, Mme. Culp will give a varied collection of *lieder* at this second recital, offering five of Beethoven, two of Löwe, three of Jensen, two of Tschaiikowsky and Liszt, and a final group of four by Hugo Wolf.

Farrar—Geraldine Farrar goes to the opera very rarely except when she is singing herself, and she has a pronounced aversion for society and its small talk. Symphony concerts furnish one of the prima donna's principal relaxations, and, like so many other artists, she is very fond of moving pictures. It is the theater that she likes best, however. "I want to know how to act as well as sing," she explains, "and I have learned much from the theater. Aside from Lilli Lehmann, Sarah Bernhardt has been the greatest influence in my life. I owe the art I possess to those two women."

Ysaye—A pretty story is told of the romance that culminated in the marriage of Eugen Ysaye's daughter, Carrie, to a young Hungarian engineer, a few days before the violinist sailed for his present tour of America. The engineer met his future wife when he went to Ysaye for advice on taking up a career as a violinist. Ysaye heard him play and told him that he might make a very good engineer, but that he would certainly be a bad failure as a violinist. This was a sad blow at a cherished ambition, but it aroused the sympathy of the violinist's daughter and she soon gave her heart to him. Shortly before the marriage Ysaye wrote: "I am still of the opinion that you would make a shocking violinist, but I also believe you would make a first-rate son-in-law."



Dear MUSICAL AMERICA:

The case of Mrs. Ethel Parks, who recently made her debut as the *Queen of the Night* in the revival of Mozart's "Magic Flute," illustrates the tremendous difficulties which bar the road to glory, even of those who are well equipped for an operatic career.

While Mrs. Parks scored a success she did not receive, at the hands of many of the critics, the consideration to which she was entitled. She showed that she was possessed of a voice of good quality, that she was well trained and had studied conscientiously and thoroughly.

In her case it was said that she was like many singers, especially the young ones—that she was ever so much better at rehearsal than on the stage.

Now, picture to yourself for a moment what Mrs. Parks had to go through—and I say this, having no interest in the matter, for I have no personal acquaintance with the lady nor with any of her friends.

Owing to the desire of the management to present a very artistic and pictorial effect, Mrs. Parks was hung up swaying in the air, at the end of some mechanical apparatus or scaffolding, where she had to sing one of the most difficult rôles ever written for the human voice, and I can say that, for I can go back to the days of Ilma de Murska, who made the particular music of the *Queen of the Night* the basis of several successful concert tours.

Now, fancy a débutante hung up in the air looking into that vast, dark auditorium, with nothing visible but the shaded lights below, where the orchestra sits, and the red lights which mark some of the exits and those in the parterre boxes.

Do you wonder that she would be somewhat nervous? But no allowances were made for her by several of our leading critics, who compared her with various great singers of the past who had sung the rôle, and later on, when the rôle was sung by Frieda Hempel, were careful to make note of the improvement in the performance.

Now my point is this: While we may, perhaps justly, question the wisdom of Mrs. Parks's action, in making her debut in so difficult a rôle, under such trying circumstances, is it fair to judge her by the same standard that we apply to artists of established reputation and of years of experience who demand a heavy fee for each of their performances?

And how shall we ever give our young American singers a chance to rise if we do not encourage them when they show that they possess a good voice, thorough training and unquestioned dramatic talent?—all of which Mrs. Parks certainly manifested.

It may be replied that the Metropolitan Opera House is not a training school for ambitious people, and that when the public pays six dollars for a seat in the parquet and for other seats in proportion they expect to have what is commonly called "the goods delivered" in the way of a thoroughly competent performance.

If we adopt a severe standard, even well-known artists will occasionally fall down; for did not Fremstad, who sang divinely on Wednesday night in "Tristan" give a miserable performance and sing persistently flat when she appeared as *Giulietta* in "The Tales of Hoffmann"?

Are there not times when even the great Caruso is scarcely himself? So let us be fair and encourage our young American talent and be as considerate to them as we are to artists who come from abroad with great reputations but often by no means justify them.

However, Mrs. Parks can view the situa-

tion with equanimity. If she desires to continue in the musical field she will undoubtedly make a success as she gains in experience, and if she does not she is happily married to Mr. J. N. Brownrigg, who has a prominent position with the Pittsburgh Spring & Steel Co.; and so, while a professional career may satisfy her natural ambition to exhibit her talent it is not, with her, a necessity.

Perhaps she would have been better advised to have begun a little lower down rather than at the top of the ladder, as has Anna Case. By the bye, keep your eye on that young lady, for if she is not spoiled, as most handsome women are, she unquestionably has a remarkable career before her. Her performance at the Sunday night concert at the Metropolitan a week ago astonished even the cognoscenti. It aroused the tumultuous applause of the audience.

* * *

Charles Henry Meltzer, I see, has responded to your article with regard to the policy at the Metropolitan with a letter which you published last week and in which I cheerfully admit he made some strong points in favor of giving opera in English.

But, to be frank, what is the good of worrying about any language, whether English or Chinese, when the enunciation of the majority of the singers is so utterly bad? For Heaven's sake, what kind of French was it that most of them used the other night in "Les Contes de Hoffmann"? It sounded more like the hokus pokus which the great basso, Carl Formes, remembered by past generations, used to use in the Incantation Scene in the "Freischütz."

I think Mr. Meltzer mistakes the attitude of your paper, which is, as I take it, not so much opposed to his ideas and his propaganda as it is opposed to his method. He reminds me a good deal of the militant suffragettes in England, who, instead of winning friends for their cause, are estranging many of their own supporters.

No one admires Charles Henry Meltzer more than I do. He is one of the few newspaper men who have distinguished literary ability; he is versatile; he can not only write about the opera but you would find him at home if he were sent to report the Balkan War. His writing is always forceful and picturesque. Besides that he is a linguist and has translated many librettos ably, which has resulted in some people believing that he has a personal axe to grind in the crusade he is making, a charge that I believe to be absolutely unfounded.

Mr. Meltzer's mistake, it seems to me, is that he does not realize that he will do far more for his cause by continually exploiting it on its merits than he can ever accomplish by attacking Mr. Gatti-Casazza. In the first place Mr. Gatti is not in a position of such absolute authority that he can either prevent opera being sung in English or force it to be sung in English.

In the next place a cause was never served by attacking those opposed to it, but its interests were furthered by good, solid arguments presented in its favor. Some of Mr. Meltzer's recent articles against Mr. Gatti-Casazza have been almost personal and hence have defeated their own object.

If Mr. Meltzer really wants to advance the cause of opera in England let him go to work and compose (as he has the ability to do) a strong libretto; then let him get a good composer to work with him. And then—when the opera is produced and makes a success, as I sincerely believe it would—the cause he so warmly, if not always advisedly, champions will be further advanced than if all the artists were suddenly told that they could have no engagements unless they sang in English.

What kind of English would it be that some of them would sing? Have you ever heard some of those Italians, Germans and French speak English? Why, it is worse even than some of the French that I have heard spoken by Englishmen.

In Cannes, in the south of France, two Winters ago, I was present in a little store when an Englishman with an eyeglass came in. He evidently wanted to get a copy of the last Sunday's *Paris New York Herald*—and this is what he said:

"Pardonnez moi, est ce que vous avez le *Paris Herald* de last Dimanche? Non! Very well! Est ce que vous me pouvez dire ou je pou l'archeter?"

* * *

Before I temporarily say good-bye to Meltzer let me not forget to add that he has touched upon one subject the force of which I do not think he himself fully appreciates, namely, that the librettist is about the least considered and the poorest paid personage in operatic life.

Let Mr. Meltzer go a step further and urge upon his readers the importance of the man who writes the libretto or even who translates it.

Did you ever think that the composer must have a libretto before he can compose music to it?

I remember when there was a meeting of artists and managers and newspaper men to further the cause of opera in English, at which Mr. Gatti-Casazza, Mr. Clarence Mackay, Mr. Ricordi, Riccardo Martin, Mr. Russell of Boston, Mr. Meltzer himself and others were present, I think it was your editor who asked among those present how many there were who knew "Aida" except as having been composed by Verdi. But they did not know the name of the man who wrote the libretto, without which the opera could not have appeared.

Now, when we give the libretto man, whom we have hitherto almost ignored, when we give him his proper position, when we encourage him by paying him properly for his work—then we shall get not only librettos in English but we shall have better opera. And we shall have better opera because men will break away from the old very hackneyed types which have done duty so long. They will take up the vital questions—the life of the people—instead of boring us all to death with the loves of gods and goddesses and the amours of princes and princesses and the idiotic doings of fairies, dwarfs, giants, cottles, dragons, witches, ghosts and the whole miscellaneous crew of impossible or unpleasant creatures.

The day is coming when we shall have vital, gripping opera and it will start with the man who writes the libretto—and who will write such a libretto as will inspire a composer—and that composer will be an American!

* * *

What is the matter with some of our distinguished *prime donne*? If the newspaper reports are to be relied upon—and they generally are when it comes to the spirit of an interview—both Mme. Sembrich and Frieda Hempel have been expressing themselves in a most uncomplimentary manner with regard to American women.

I know well that it is a very cheap way to obtain publicity to say pleasant things about the women of the country in which you happen to be. So we will at least credit the two ladies referred to with sincerity which has prompted them to say things which they must have felt would subject them to criticism.

According to Mme. Sembrich, who was interviewed in Denver, American girls marry too young to know how to love with proper ardor. There are no children in America; they are all grown up. A young girl of fifteen has nothing before her. She has been trained by novels and the stage to think marriage a state of rosy bliss and kisses, and rushes into matrimony and the divorce court. As for the average American girl, why she does not even know how to cook!

Frieda Hempel, who was recently interviewed by Margaret Hubbard Ayer, for the *New York American*, deprecates the American woman's demand for an income and says she is prompted in her marriage enterprises, not by love but by money. Miss Hempel states that the German girl marries for love, and if she gets love in return that is enough.

She admits, however, that there are marriages in Germany in which money plays a great part.

Miss Hempel was particularly strong in her opinion that the display of wealth that she had witnessed was an unfortunate example, because it influenced so many of those who could not afford it, to follow, and the result was much unhappiness. Anyway, the American woman is very extravagant. She also referred to a certain Dr. Angenett Perry who in a recent interview made the statement that college girls

demand an income of not less than \$10,000 when they marry.

I have noticed that as a rule foreign opera singers, when they have anything to say on the subject of American women which is not particularly complimentary, have recently suffered more or less adverse criticism or that their concert tours are not as successful as they used to be.

The average American girl is not only independent but disinterested, and thinks so little of luxury that she rushes into matrimony and marries on the strength of a shoe string and the hope of her husband making good somehow, which, while it may be reckless, at least does not show that she is sordid but that she is prompted by affection and the desire for a home.

When I think of the millions of American women—mechanics' wives, farmers' wives, business men's wives, the wives of all those who are engaged in the work of the world in this country, and how patiently, honestly and honorably they fulfill their duties, it is almost impossible to figure out how two sensible, bright women like Mme. Sembrich and Miss Hempel could speak as they do.

And yet, when you come to think of it, their case is easily diagnosed. What in the name of common sense does either of these singers or, for that matter, does any foreign artist who comes to this country know about the American people and especially about the American girl?

If they are engaged at the opera, what happens? They are met, when they land, by a few friends. They go to a hotel; they see the life of the hotel; they go to the Metropolitan Opera House. They meet a few people in society. They are entertained at various luncheons and dinners, often at the homes of the notoriety seeking class. Then they go back home to Europe.

How much of the real American woman have they seen? The women of society naturally show them their best side. They meet them in their leisure moments; of their real work they know nothing. Of the great mass of the people on the outside they have never had even a glimpse.

They see a certain phase of our social life—a very small phase, a phase that amounts to little compared to the country at large—and from that they rush to conclusions.

As a matter of fact, when you come to think of it, the American woman—take her whether she is a young girl who rushes into matrimony or a young girl who works in a factory, or a young girl who is working as a stenographer, or as a saleslady, or is bending over a sewing machine somewhere or other, or whether you take her as a wife or mother—can compare favorably with the woman of any other country in the world, and indeed, of all other countries of the world, and while the divorces in this country are excessive they are only a small proportion of the marriages.

Sometimes I think that these expressions of artists with regard to American women are dictated by a feeling of envy, and I am the more impelled to this idea because of the recent declaration, also through the public press, of our former distinguished prima donna, Emma Calvé, who has been writing friends in Paris, from way up in Minnesota, that she now regrets that she is not the mother of five or six children.

The letter has got into print, and the editorial writers of Paris are edifying their readers with profound philosophies on the great *Carmen's* remorse.

Mme. Calvé's case is by no means singular. Women carried away by ambition and the love of money, love of art, if you like—or whatever it may be—give up everything for a stage and especially for an operatic career. The world, for a time, is at their feet, if they are successful, and more especially if they also have beauty. So, for a time, they live a life where everything is *couleur de rose*. They make

[Continued on next page]

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MEPHISTO'S MUSINGS

(Continued from page 23)

a lot of money. They have many friends. Presently they begin to get old. The voice is no longer what it was. There are no longer the same friends, the same flowers. They have to drag their weary old limbs to the smaller country towns, and where once they commanded their own price they are now glad to work on sharing terms, which terms decrease year by year. Finally they near the end when their reputation, already worn threadbare, is taken up by some vaudeville manager who wants to squeeze out a few dollars for his own sordid self.

At last they look backward. What do they see? A career turned to ashes, with the money perhaps misspent or badly invested. They see all about them women with families, around whose knees cluster little ones. Then the once great artiste asks herself, naturally, what it was all for. She realizes that she has, perhaps, in contributing to the pleasure of others and to what is called "art" and "culture," won little for herself, sacrificed everything, missed the greatest rôle in life—that of wife and mother.

But, oh, la! la! They would do it all over again if they had the chance.

Don't you think so?

Perhaps you remember that a little while ago I told you that when Max Pauer, the pianist, came to New York he would score

a great success. I also told you that my opinion was backed by Ganz, the virtuoso, one of the few pianists who speak enthusiastically of other pianists.

Pauer has made his début here. As I prophesied he scored a notable success, even among the most conservative critics and musicians, who pronounce him not only an artist in the highest sense but a virtuoso of the classic school, a refined, thorough, sincere man, who has come among you without any *réclame*, without any blowing of trumpets or sounding of horns, and whose success is, therefore, all the more deserved and appreciated.

Pauer should be gladly received wherever he goes. I have no doubt that when he comes to undertake another tour in this country he will find, in spite of all the cry on the other side, about our being, from an artistic point, an as yet uncultivated nation, that we do know a great artist when he comes and we also know how to value him and support him.

They are advertising in the papers Lillian Nordica's *Flesh Reduction Powder*, which, it is claimed, when used in a certain manner, will give you a sylph-like form.

I happened to see Mme. Nordica the other night at the theater. She looked splendid, handsome as ever—but her shadow was as magnificent as ever.

"May it never grow less!" says

Your

MEPHISTO.

BROKEN STRING NEVER
DAUNTED ZIMBALIST

Violinist Plays on with Borrowed Instrument After Accident in St. Louis
—Soloist with Zach Orchestra

ST. LOUIS, Jan. 18.—The eighth concert of the season for the St. Louis Symphony Orchestra yesterday afternoon introduced a violinist who came much heralded and who certainly upheld the most brilliant reports of his playing which had preceded him. This young man was none other than Efram Zimbalist. We have been fortunate in having an excellent soloist for every pair of concerts, and Mr. Zimbalist did not fall a single step behind in the high standard which has been set by those who have already been heard. It was delightful to hear him play the eloquent Brahms Concerto for Violin in D Major. The self-possession of the young artist was shown so very clearly when his E string snapped in the middle of the concerto and he merely smiled at Concertmeister Olk and took his violin without even a pause in the accompaniment. Even the strange instrument did not interfere with the clean-cut technique and soulful expression of the artist, and this soon found its way to audience and orchestra alike. He was greeted with rounds of applause and played two encores, a Waltz by Chopin and a number by Cyril

Scott. His playing throughout was brilliant.

Mr. Zach's part of the program was characterized by a superb rendition of the Brahms Symphony No. 1. The other number was Sinigaglia's Overture to "La Barouffe Chiozotte," a highly descriptive piece and containing much color and brilliancy. Notwithstanding Herr Zach's fine interpretation of the finer classics he has a particular knack of presenting these unusual numbers with a dash and spirit that always arouse in his auditors a mood of utmost contentment. The symphony audiences have been increasing in size and the management is much pleased with the educational work which is being done at the matinee performances.

Since the announcement of the opera committee last week, the question of erecting a permanent opera house has again come before the public. St. Louis has many theaters, good ones, but no place in which to produce properly the great works of opera. Immediately after last season Adolphus Busch started the ball rolling with a contribution conditional upon other funds being raised. For some reason or other, after much talking, the project was allowed to drop. It is hoped that the coming season in April will lead to the necessary action by public-spirited citizens.

H. W. C.

Pasmore Trio Plays for Kansas Schools

The Pasmore Trio is filling engagements in Kansas during the early part of January.

The three sisters gave a recital on January 9 at Lawrence for the students of the Kansas University, and on the 13th at the State Normal School at Emporia. They also gave concerts at Newton, Wellington and Leavenworth. On January 8 they appeared in Topeka, at Washburn College, their recital being one of the events in the artists' recital course at the college.

PRODIGY HEARD WITH
DESTINN AND MARTIN

Enthusiasm for Alice van Barentzen in Opera Concert—Soprano and Tenor in Superlative Form

Realizing the general appeal of a prodigy to a miscellaneous public, the Metropolitan Opera House engaged for the visiting soloist at its concert of last Sunday afternoon a sixteen-year-old pianist, Aline van Barentzen, the remainder of the program being supplied by two of the Metropolitan's leading singers, Emmy Destinn and Riccardo Martin, and by the orchestra under Adolph Rothmeyer's direction.

Although each offering of the soloists was greeted by the most insistent kind of applause, there seemed to be a disinclination to add extras, and it was a "no encore" concert until well along in the second half. This was when Miss Destinn gave a beautiful performance of the Bach-Gounod "Ave Maria," with effective obbligatos by Eugene Boegner, the concertmaster, and Carlos Salzedo, the harpist, followed by Tosti's "L'Ultima Canzone," with harp accompaniment, which proved such an attractive novelty in these programs that an encore was insisted upon.

The first half of the program was largely a Puccini affair, with Miss Destinn proving a vocally invincible *Madama Butterfly* in the "One Fine Day" aria, and joining with Mr. Martin in a warmly emotional presentation of the first act duet. The American tenor was in the best voice in which he has been heard for some time, and his sweeping delivery of "Che Gelida Manina" was followed by innumerable recalls. Later Mr. Martin surprised some of his hearers as a Wagnerian exponent, giving Lohengrin's Narrative a performance of splendid qualities. The enthusiasm which greeted this number was such that it finally resulted in a warfare of applause and hisses between those who were clamoring for an encore and those who wanted to respect Mr. Martin's evident wishes in the matter.

In the Grieg concerto young Miss Barentzen showed such advanced technique and intelligence as to justify much of the applause which was lavished upon her. Her playing of Chopin's Ballade, op. 47, and Polonaise called forth two much appreciated encores. The orchestral numbers were above the average for these concerts in musical interest.

K. S. C.

There was an American quartet of soloists at the Metropolitan concert of the previous Sunday evening—Louis Persinger, the violinist; Anna Case and Namara-Toye, sopranos, and Herbert Witherspoon, basso. An audience of good size was liberal in its expressions of appreciation for their work, which was, on the whole, brilliant. Mr. Persinger played Wienawski's D Minor Concerto, the Schubert-Wilhemj "Ave Maria," a Tchaikowsky "Melodie" and Nachez's "Danse Tzigane," besides being obliged to add an encore. The young violinist's work impressed one anew by its sincerity and unaffected beauty. His tone is always lovely and even in the vast auditorium of the Metropolitan it carried with beautiful effect and did not, as some may have been inclined to fear, sound small.

Lee Pattison Makes Boston Début

Boston, Jan. 18.—On Tuesday evening, the 14th, Lee Pattison, a pupil of the lamented Prof. Carl Baermann, made his

Boston début in Steinert Hall. His program embraced Beethoven's sonata, op. 101; Weber's "Momento Capriccioso," Schumann's "Kreisleriana," Chopin's Scherzo in C Sharp Minor, and Étude, op. 25, No. 6; Liszt's "Funerailles," an Étude and a nobly conceived "Polonaise Pathétique," of Prof. Baermann, one of his last compositions. Mr. Pattison gave excellent proofs of his solid schooling and his own serious study. He has now a technical certainty and a musical quality of tone which might be envied by many pianists. His preparation would have vouched for so much. In addition to this Mr. Pattison has shown, ere this, his unusually musical nature, his appreciation of music of many schools and periods, and his contagious enthusiasm for his work. There was an appreciative audience. Much may be expected for the future of a young man who has proved himself so worthy of the past.

O. D.

Dr. Carl Inaugurates Scranton Organ

SCRANTON, PA., Jan. 13.—Dr. William C. Carl, organist and director of music in the Old First Presbyterian Church, New York City, and director of the Guilford Organ School, presided at the new pipe organ of the Church of the Good Shepherd, when the inauguration services were held yesterday. Dr. Carl presented a splendid program.

P. L. L.

First American Visit of
IRENE
ST. CLAIR

The ENGLISH CONTRALTO

Whose Singing of Songs by Augusta Holmès and other French, German and English composers charmed the critics and public in England.

Press Reviews:

London Standard, June 20, 1911.—"Were all vocalists as prudent as Miss Irene St. Clair in selecting songs within their powers for their program, there would be less heart-burning at the printed result of public appearance. The lady in question, who is no stranger to London concert-goers, seldom undertakes a song that is not well within the reach of her vocal and interpretative faculties. In consequence, at her recital at the Aeolian Hall yesterday afternoon, there was much to admire and approve both in the several German and French songs, and Miss St. Clair's intelligent manner of presenting them. Two of Augusta Holmès' 'Contes de Fées,' 'La Source Enchantée,' and 'Le Chevalier Belle Etoile,' were among the most highly appreciated numbers of the recital. In fact, the latter is a fine dramatic song, and Miss St. Clair was fully alive to its descriptive possibilities. Songs of Hahn, Rens, Winckler, were heartily acknowledged by the large audience."

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552,000 AT YEAR'S VIENNA CONCERTS

One-Quarter of City's Population Pays \$400,000 to Attend Musical Events, Exclusive of Opera—The Favorite Composers—Two American Singers Made Much of at Hofoper

VIENNA, Jan. 4.—At the beginning of a new year a retrospect seems in order, and a good idea of the average taste of the concert-goer may be gleaned from the number of times accorded to the various leading composers, which an inspection of the year's concert programs affords. On these there appeared at song recitals: Brahms 217, Schubert 150, Hugo Wolf 127, Schumann 95, Mahler 69, and Strauss (Richard) 58 times; at piano recitals, Chopin 188, Liszt 104, Beethoven 88, Brahms 77, and Schumann 55 times; at violin recitals, Beethoven 18, Bach 13, Mozart 12, Brahms 10, and Paganini 8 times; at violoncello recitals, Bach 6, Beethoven 3, and Haydn 2 times; at chamber music concerts, Beethoven 39, Brahms 20, Schubert 13, Mozart 10, and Haydn 7 times; at orchestral concerts, Beethoven 88, Wagner 67, Liszt 35, Mozart 34, Schubert 20, and Tchaikowsky 15 times.

Some 552,000 persons in all, hence about one-fourth of Vienna's population, attended these concerts, the receipts of which amounted to 2,000,000 crowns (about \$400,000), not including the moneys paid for checking wraps and purchasing programs. It should be mentioned in this connection that save in American and St. Petersburg, such high fees are nowhere paid to artists as in Vienna, a fact not generally known. At each of the five concerts of the Vienna festival week last Summer not less than 10,000 crowns (\$2,000) went to the performers.

The regular concerts of the present season are 633 in number, not including the many private and club entertainments at which music forms the principal feature. The rapid increase in concerts, a veritable music deluge, inevitably suggests the question as to whether it is in response to demand or to an artificially excited desire. The truth of the matter is that while inferior artists and productions show a lessened attendance, the more important concerts exercise a larger drawing power than ever before. This is attested to by the fact that the Tonkünstler Orchestra sold out its houses to three productions of Beethoven's Ninth in one month recently, that the subscription concerts of the Philharmonic, the Tonkünstler and the Konzertverein orchestras are signed for as soon as announced, and that many applications for tickets must invariably be refused. At the concerts of the famous soloists, such as Casals, Slezak, Ysaye, etc., there is never an empty seat and all available standing space is occupied.

There is every reason to anticipate, moreover, that with the opening of the new concert house now rapidly approaching completion, the number of concerts will even further increase. Already the management announces that in the middle hall a cyclical production to cover two years will be arranged of Beethoven's chamber music compositions for string and wind instruments and the piano.



Edna di Lima, the American Soprano, as "Mimi," in Which Rôle She Has Succeeded Selma Kurz at the Vienna Hofoper and Achieved Great Success

The Tonkünstler Orchestra gave a special concert on December 28 in celebration of the sixtieth birthday of the popular Vienna pianist, Alfred Grünfeld, who assisted both as performer and composer, playing in his inimitably delicate and rhythmic manner the charming ballet music from his opera "Die Schönen von Fogares" (The Fair Ones of Fogares), which scored a great success in Dresden some years ago, was acquired for the Hofoper by Weingartner, but has for some inexplicable reason not yet been produced there. The considerable

proceeds were sent to the Austrian soldiers at the frontier.

The recent revival, on December 25, at the Hofoper of "Don Juan" in the Mahler staging with a partly new cast proved a welcome Christmas offering. Weidemann in the title part was more the conventional hero than the gay Lothario, but sang finely as always; the Donna Anna of Frau Weidt had passion and fire, and Mayr was an excellent Leporello, but the palm is easily accorded to Piccaver as Don Ottavio, for rarely has the part been more beautifully sung. "La Bohème," in which this American tenor's fine rendering of the part of Rodolfo was duly noticed in a former letter, continues to draw large houses and rivals the "Jongleur" in frequency on the repertoire.

An additionally attractive feature now is the Mimi of Edna de Lima, the American soprano, who has succeeded Selma Kurz in the part and is anything but a loser by comparison. In voice, acting and appearance she is the ideal grisette of the Quartier Latin, with whom it is but natural for the attic poet to fall in love at once. It is a particular pleasure to see and hear the two gifted young Americans in the leading parts of Puccini's opera. Miss de Lima grows with her part from act to act, and the touching death scene could not be better given. The ambitious young woman employed a two months' leave of absence to good purpose by adjusting her voice to German vocalization under the efficient tuition of Mme. Orgeni at Dresden. An instance in point of how difficult it is to change the placing of tone necessitated by singing in German is that last week Baklanoff in despair applied for release from his contract with the Hofoper—not given, however. Last week Miss de Lima also sang charmingly the part of Micaela in "Carmen."

"Königskinder's" First Hearing

At the Volksoper, Humperdinck's "Königskinder" had a successful première week before last, renewed evidence of Manager Simons' spirit of enterprise in presenting to the Viennese this charming work, which by rights should have had its entry at the Hofoper. The opera is well known in America, and calls for no further comment. I found the present treatment of the touching tale far more attractive than the melodramatic first arrangement which I heard some fifteen years ago in Frankfurt. The orchestra under Tittel did full justice to the lovely harmonies of the score, the presentation was excellent in every respect. The *Goose Girl* was sympathetically sung and acted by Fräulein Sax, who tended an irreproachable, white-feathered flock. The composer, who was present, had to respond to calls without number.

At the New Year's reunion given to her pupils by the popular Leschetizky "Vorbereiter," Mme. Marguerite Melville-Liszeniewski, which ended after an evening's lively fun in the rifling of the huge and resplendent Christmas tree that had afforded a week's delight to the two small children of our charming compatriot, she introduced an apt and very interesting game, playing on the piano snatches of music, classical and popular, sacred and "coon," a prize awaiting the one who had most quickly and oftenest designated by name or composer the selection played. The winner proved to be Mary Sharp, of Alma, Mich., who is finishing the training of a sweet and clear soprano voice here this Winter.

ADDIE FUNK.

DENVER'S ORCHESTRA SHOWS IMPROVEMENT

Second Concert Well Given But Program Is Too Sombre—Mrs. Griffey's Farewell

DENVER, Jan. 11.—Yesterday afternoon the new Denver Philharmonic Orchestra appeared in its second concert at the Broadway Theater, the program consisting of Beethoven's radiant Fourth Symphony, the Romanza "Il faut partir," from Donizetti's "La fille du Régiment," "La Procession Nocturne," by Rabaud, and the symphonic poem, "Tasso," by Liszt.

Although this was somewhat more varied than the first program it contained far too much that was sombre. If we wish to interest Denver people vitally in symphonic enterprises our program makers must let music of a more joyous and sparkling character predominate. My contention is, I believe, fully borne out by the successes of the Thomas, Minneapolis and Russian orchestras upon their Denver visits.

For the performance itself the critic finds only words of praise. Mr. Tureman is proving himself worthy of the confidence placed in him by the directors of the organization and is rapidly molding the forces at his command into a sensitive and responsive body. There was a great improvement in the attacks, the work of the string and wood-wind section being especially praiseworthy. Some fumbling in the second violins, a flat clarinet and faulty attacks by the trumpets will doubtless all be remedied in the future. Mr. Tureman's readings throughout were highly interesting and impressive. Particularly successful were the second and fourth movements of the symphony and the Rabaud Nocturne. The latter proved a work of more than passing interest and deserving of an early repetition. Any conductor and orchestra who, upon their second appearance, can successfully cope with works such as these may expect to attain to the highest plane of artistic achievement.

This concert marked the last appearance, for a time at least, of our favorite local soprano, Mrs. Lucile Roessing Griffey, who sang the beautiful Romanza with perfect intonation and deep pathos. The rich and mellow voice of this singer has rarely been heard to greater advantage. Mrs. Griffey will in a few days leave Denver for New York, where she will prepare herself for the operatic and concert field. F. S.

The town of Sao Paulo, in Brazil, the capital of a great coffee growing state of the same name, with an estimated population of 380,000, is said to be a rising musical center. A magnificent opera house, constructed by the municipality, was not long since opened with a brilliant season of Italian opera.

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KNEISELS PLAY GRIEG AND BRAHMS QUARTETS

Admirable Performances of Both Works
—Loeffler Quintet also on Third
New York Program

The program of the third Kneisel concert in Æolian Hall, New York, on Tuesday evening of last week, began and ended ideally. The first number was Brahms's glorious C Minor Quartet—the most inspired one he wrote—while the third and last was that thrilling product of purest genius, the Grieg Quartet in G Minor. Unfortunately on this occasion good things did not go by threes for the second number. Charles Martin Loeffler's F Major Quintet for three violins, viola and 'cello could scarcely maintain a semblance of great worth in such august company.

Unhindered by their traditional weather the Kneisels played admirably. The Brahms work, abounding in melodic fascinations—how delightful those themes which resemble the Rhinemaiden and Walhalla motives in "Rheingold"—warm harmonic and color effects and pulsating rhythms, was done in superb fashion. The applause that broke out at the conclusion of every movement of the Grieg was the heartiest by far of the whole evening. The performance fully merited it. Just why the work has not been played here more frequently of late is astonishing. Its elemental strength, its poetry, its wealth of glorious melody and bounding rhythms, and its bold harmonies which at one time struck terror to the hearts of academic critics combine to give it a vitality and a freshness that is not possessed by any latter-day quartets. In nothing that they have done during the past year have the Kneisel artists more thoroughly gratified their hearers.

The Loeffler Quintet, in which the third violin part was efficiently supplied by Samuel Gardner, is in a single movement, exceedingly free in form—a sort of fantasia, at times somewhat discursive. Happily it consumes in all a bare fifteen minutes. Though played from manuscript and though no hint was given of the date of its composition, its scrupulous avoidance of those particular hallmarks of ultra-modernity which characterize Mr. Loeffler's familiar style of expression points rather definitely to this work as an early one. The composer has used an abundance—an excess, perhaps—of thematic material. But all of it is undisguisedly melodic, sometimes in the folk vein, though the remainder is not notably original or distinguished. Harmonically the work offers nothing unusual. Nor is the need for a third violin very apparent, the score not being especially polyphonic or highly colored. As a whole the Quintet is mildly interesting. The form, though not notably clear, seems to be an endeavor to fuse the customary number of movements into one extended one.

H. F. P.

CLEMENT IN ROCHESTER

Tenor Forced to Add Three Songs to
Program with Orchestra

ROCHESTER, N. Y., Jan. 13.—The Rochester Orchestra, Herman Dossenbach conductor, with Edmond Clément as soloist, gave the third concert of its Winter series of concerts on January 13. The Lyceum Theater was filled to capacity, indicating a healthful growth of interest in this new organization. The program was diversified, including Grieg's Overture, "Im Herbst"; Schubert's Incidental Ballet Music to "Rosamond"; Valse by Schütt, and Liszt's Second Polonaise. Mr. Dossenbach conducted in an effective and artistic manner.

Assisted by the orchestra Mr. Clément sang two arias by Massenet, "Le Rêve," from "Manon," and the aria from the "Le Mage." The latter was so persistently applauded that Mr. Clément was forced to repeat it. He also sang three songs with piano accompaniment, "Mai," Hahn; "L'Adieu du Matin," Pessard, and "Ca fait peur aux oiseaux," Hue. These were sung with exquisite beauty of style and perfection of phrasing and were received with such genuine appreciation that the French tenor graciously added three songs to the program. The accompaniments were excellently played by John Adams Warner.

I. B.

Carl Flesch's Berlin Concerts

BERLIN, Jan. 3.—The celebrated violinist, Carl Flesch, had a remarkable record to his credit during December, including four successive appearances in Berlin. These appearances were as follows: December 10, seventh "Beethoven Evening" of the Flesch-Schnabel-Gerardy Trio; December 11, "Bach Evening" in the Royal High School for Music; December 12, soloist at the concert by Fritz Steinbach with the Philharmonic Orchestra, playing the

Brahms Violin Concerto; December 13, "Chamber Music Evening" in the Gessellschaft der Freunde. Each of these four concerts was played before a sold-out house, furnishing eloquent testimony to the uncommon popularity of this artist.

O. P. J.

SINSHEIMERS IN FINE FORM

Many Recalls for Quartet and Betty
Askenasy in Saint-Saëns Work

The second subscription concert of the Sinsheimer Quartet was given on Wednesday evening of last week at Rumford Hall, New York, when the program included a Mozart D Major Quartet, Saint-Saëns's C Minor Sonata for 'cello and piano, and Dvorak's E Flat Major Quartet.

Those present who understood the spirit of Mozart must have enjoyed the reading which Mr. Sinsheimer and his associates gave the work. There was that rare charm which is so necessary in the music of the old master and at the close there was much applause for the players. The beautiful Dvorak quartet, which may not be as fine throughout as the F Major and the A Flat, was nevertheless the climax of the evening's entertainment. A fullness of tone was noticeable in the two beautiful slow movements, a Dumka and a Romanza, and good ensemble work made the music a treat.

For nine seasons this quartet has given its concerts unostentatiously and with true musicianly dignity, and this season the organization is in finer form than ever before. Mr. Sinsheimer's programs are always interesting and he maintains an excellent balance between the classic and modern works, always lending a willing ear to a new worthy composition.

In the Saint-Saëns, Jacques Renard, the new 'cellist of the quartet, was heard to great advantage. He is a musicianly performer, one who has a fine command of his instrument, and he lent his powers to a hearing of the work that was most satisfying. The piano part was ably interpreted by Betty Askenasy, a pianist who has appeared here before in chamber music and both artists were cordially applauded at the conclusion of the sonata and were recalled a number of times.

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Signor Alessandro Bonci

TO WHOM IT MAY CONCERN
New York, 1910.
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Byford Ryan's Theories of Making Pupils Sing by Semi-Hypnotism in the Form of Inspirational Enthusiasm—Success of Ann Swinburne Instance of the Method—Voice Culture by the Process of Elimination

ON the wall of Byford Ryan's New York studio hangs a large picture of Ann Swinburne, leading soprano of the "Count of Luxembourg" company. Upon this picture is written over her signature "To my very good friend—Byford Ryan and my Svengali, with my gratitude."

As to whether he pursues the same methods as those of Du Maurier's celebrated



Byford Ryan, the New York Vocal Instructor

creation Mr. Ryan testified the other day. "Yes and no. I make my pupils sing, not by standing behind them and mesmerizing them, but by standing before them and in-

citing them to an enthusiasm for their work, so that they give of their best. To those who are mystified regarding the meaning of Miss Swinburne's superscription I plead not guilty to the charge of hypnotism, but you can see the delicacy of the compliment implied. I believe it a teacher's duty to make his pupils sing. If he cannot do that he is not a successful teacher.

"Every one can sing, but with different degrees of success, according to the ability of each. It is the business of a teacher to develop every bit of talent in the pupil. That involves work on the part of the pupil. All my pupils are workers. If they refuse to work I will not teach them. There are no drones in this hive. I demand results and I get them.

"How do I accomplish this? Not through substituting unnatural means or by employing unnatural processes, but by the elimination of faults and by the development of natural gifts. Satisfaction is not a label found on substitutes. Art is the result of a process; it may be either one of substitution or of elimination. It is apparent that the latter method is the better, since it follows a more logical formula.

Avoid Substitutes

"Substitution is never a satisfactory means of securing a desired end and is employed only from necessity. The physician seeks not to produce the abnormal but to restore the normal by a process of germ elimination. The sculptor cuts away all superfluous material, leaving only that which is desired in the form of a statue. The poet casts aside all words which are inadequate for the expression of his thought, and the musician selects such tones and combinations as will best serve as a medium for his ideas.

"It is thus with the teacher," continued Mr. Ryan. "The practice of teaching voice by those who lack the requisite knowledge and ability for the proper execution of so delicate a work drives them to the substitution method. There are others, happily, who maintain that the only lasting and worthy success is attained through a strict adherence to artistic truth."

Mr. Ryan here expressed his pleasure at the presence of visitors, in that an opportunity would be given to witness some of his work. "I want you to observe that teaching is a matter of energy, enthusiasm, verve and temperament. When we finish a lesson we know that we have accomplished something from the sheer amount of energy expended, the loss of which we cannot help but feel. Miss Swinburne will give you a little surprise."

The surprise came in the delightful manner in which Miss Swinburne sang, not the "Luxembourg" Waltz, but the "King of Thule" aria from "Faust," in excellent French.

"Waltzes and comic operas are all very well," commented Mr. Ryan, "but when Miss Swinburne comes here we ascend to the mountain tops."

MALKIN

knows how to be interesting and has a tone that holds you, a tone that possesses much sensuous beauty and singing power.—*Tribune*, Feb. 22, '07.
Malkin knows how to draw a beautiful tone from the piano.—*Globe*, Feb. 22, '07.
Malkin possesses a clear singing tone.—*New York Evening Telegram*.

After Miss Swinburne had effectively sung a dozen or more of the *lieder* creations of the great composers one of the visitors asked Mr. Ryan: "Do you drive as hard as this all day?"

"If I did not," he replied, "how could I get results or how could I awaken enthusiasm in my pupils? It is up to the teacher to stimulate a very great desire in the pupil to work hard. Therefore the teacher must be on fire himself. I warrant that if you stood behind me and copied everything I



Ann Swinburne, Leading Soprano in "The Count of Luxembourg"

did for one hour you would be ready to drop, but I keep it up all day. That comes from getting accustomed to one's method."

FALLING PLASTER HALTS ATLANTA SONG RECITAL

Gymnastic Militiamen on Floor Above Cause Unromantic Interruption of "Ah, Love But a Day"

ATLANTA, GA., Jan. 15.—A huge piece of plastering which fell from the ceiling above the platform in Taft Hall Friday night, cut short the concert of Myron W. Whitney, basso, by almost striking Mr. Whitney while he was singing Beach's "Ah, Love But a Day." The soloist continued through two more stanzas to the end of his song, but ten minutes later the officers of the music festival association stopped the half-finished concert for fear that the audience or performers might be injured if more plastering were knocked down by the members of the militia in the gymnasium above. The city will probably tear away the present plastering and construct a thick steel ceiling above the concert hall.

Another embarrassment to those taking part in the Whitney concert was the fact that only a mere handful greeted them. This has often been the experience of concert singers in Atlanta. Several weeks ago a famous soprano forestalled such embarrassment by cancelling her engagement about two hours before the time set for the concert, because so few tickets had been sold.

Mr. Whitney attempted, however, to give his concert. The program was opened by Katherine Valentine, pianist, with a Chopin "Scherzo." Margel Gluck, violinist, then played Semetana's "Aus der Heimath," and Mr. Whitney sang a "Bedouin Love Song" for his first number, followed by the number interrupted by the falling plaster. The fact that Atlanta is giving such poor support to the few paid concerts brought here by the musical festival association may result in the abolition of the free Sunday organ recitals. L. K. S.

London Cases Postponed for the Much-Sued Hammerstein

LONDON, Jan. 18.—Oscar Hammerstein figures as defendant in two damage suits in the high courts here, the plaintiffs being former members of the company at his London Opera House, Mme. Alvarez and Mme. Adrianeau, the latter known on the stage as Mme. Vallandri. Counsel for Mr. Hammerstein obtained the sanction of all concerned to have the cases postponed until February 6.

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—From the *Wiener Konzertumschau*.

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WHAT THE CRITICS SAID:

New Yorker Staats-Zeitung: Miss Emma Loeffler gave her first recital last night in Aeolian Hall before a large and very enthusiastic public and earned a remarkable success. The young singer, blonde and always smiling, presents the appearance of a Valkyre and possesses marked temperament.

Under the name of Regina Arta she sang during the first year of the Manhattan Opera House in the Hammerstein institution without, however, being very much talked about. In the meantime she has evidently learned a great deal and she was able to convince her public of her numerous qualities.

The voice of the singer is a powerful, clear soprano with dramatic expression. A special quality of the singer is a remarkable volume of sound, as shown in her low notes which produced startling effects. Miss Loeffler's inclination is entirely operatic and she cannot deny her operatic temperament on the concert stage. The dramatic parts, especially the aria of Selika in Meyerbeer's "L'Africaine," were given with power and conviction, but the artist has also beautiful notes at her disposal when she interprets lighter songs in a lighter mood.

Miss Loeffler sang a long program in four languages, which she masters in a remarkable fashion. The public was very enthusiastic in its applause.

Deutsches Journal: As far as her vocal means are concerned Miss Loeffler possesses an unusually beautiful soprano voice of wide range which has brilliancy and color. Her interpretation is full of passion and greatness, but the soft lyric passages are especially suited for her voice and temperament. Her best offering was the Aria of Selika from the first act of "L'Africaine" and the Rezia Aria from "Oberon."

New Yorker Revue: On Friday evening we heard at Aeolian Hall Miss Emma Loeffler, a soprano, who interpreted very creditably a difficult program of international character. The voice of the singer, especially in the middle and low registers, is of very sympathetic quality. Her interpretation was satisfying as a whole. The singer made a very favorable impression and the enormous applause which was bestowed upon her by a large audience was easily to be understood.

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PHILADELPHIA HEARS "MAGIC FLUTE"

Metropolitan Company Gives Opera-Lovers a Performance Long to Remember—Mischa Elman Strengthens His Hold Upon Philadelphia's Admiration

Bureau of Musical America,
No. 10 South Eleventh Street,
Philadelphia, Jan. 20, 1913.

AN audience that completely filled the local Metropolitan last Tuesday evening had a genuine operatic treat when the New York organization brought over its entire new production of "The Magic Flute" and gave a performance of Mozart's opera, which was a revelation of scenic realism, mechanical ingenuity and spectacular beauty, while musically it also was for the most part highly artistic and satisfying. The opera was something of a novelty here, in view of the fact that its last previous local presentation was at the Academy of Music a number of years ago, and its revival was one of the events of the season. The lovely Mozart music, absolutely exhilarating and refreshing in its pure, spontaneous melodiousness, was admirably played by the superb orchestra under the leadership of Mr. Hertz and the work of the cast for the most part merited cordial commendation.

Leo Slezak proved well suited vocally to the part of *Tamino*, seldom having been heard to such good effect in Philadelphia, while Mme. Gadski's *Pamina* was lovely to look upon and sung with such beauty of tone and so much of feeling and artistic refinement that she fairly enraptured her listeners. The local debut of Ethel Parks, as the *Queen of the Night*, was successful, the audience receiving her kindly. Her singing of the two florid arias allotted to her showed that she has a voice of rather pleasing quality, clear and of some richness in the middle and lower parts and fairly flexible. She is hardly equal at present, however, to an entirely satisfactory interpretation of such music as that of the famous "Vengeance" aria, which taxes the powers of the most expert coloratura soprano. Herbert Witherspoon gave real impressiveness to the rôle of *Sarastro*, using his fine, resonant bass to good effect, although he conveyed the impression that he would not have felt at ease had he had any lower notes to reach. Lambert Murphy, as the *First Priest*, and Herman Weil, as *Sprecher*, were also heard to advantage. Vera Curtis made a distinct impression with her unusually pure soprano as the first of the three handmaidens of the *Queen of the Night*; Florence Mulford and Louise Homer, the other two, and Leonora Sparkes, Anna Case and Marie Mattfeld, as the trio of *Sarastro's* minions, also contributing attractiveness of person and vocal excellence, while others conspicuous in the cast were Albert Reiss, as *Monostatos*, and Bella Alten as *Papagena*. The biggest hit of the performance, however, was that of Otto Goritz, whose *Papagena* was a veritable masterpiece of comic cleverness and vocal skill.

The Elman Recital

One of the greatest successes of the season thus far, in the way of individual recitals, was the appearance of Mischa Elman at the Academy of Music on Tuesday afternoon, the young violinist attracting an audience that completely filled the house. Of the younger violinists there is none more popular in Philadelphia than Elman, and his playing of a comprehensive and admirably arranged program was such as even more firmly to establish his popularity here. He gave an exceptional demonstration of his ability in the F Sharp Minor Concerto of Ernst, in which his technical equipment was brilliantly exhibited, while the soundness of his musicianship and the depth of feeling with which he is capable of playing were convincingly evidenced in his interpretation of Handel's Sonata in D Major. Beethoven's Sonata in F Major and a series of shorter selections served to enhance the charm of a recital that was altogether delightful and satisfying and of which the admirable work of Percy Kahn at the piano was a conspicuous feature. Elman was under the local management of Charles Augustus Davis, who brings many famous artists to Philadelphia.

The first public concert of the twentieth season of the Fortnightly Club was given at the Academy of Music last Tuesday evening, the audience, which filled the house, applauding with much fervor the work of this popular chorus of male voices, which is now under the direction of Henry

Gordon Thunder. The special soloists were the Russian soprano, Mme. Dimitrieff, who repeated the emphatic success of her appearance with the Philadelphia Choral Society recently, and Herman Sandby, the popular first cellist of the Philadelphia Orchestra, who also was cordially received. Members of the club who sang solos with good effect were Paul Volkmann, tenor, and Harry Saylor, baritone.

Lily Dorn, mezzo soprano, a popular singer in the West, made her debut in this part of the country at a benefit concert given in the Clover Room at the Bellevue-Stratford Tuesday evening, winning a pronounced success. Her voice is of pure, mellow quality and is used with sympathy and artistic effect. Others who contributed to the pleasure of the audience were Franklin Holding, violinist; Elsa Dere-meaux, pianist, and Florence A. Stecher, a talented blind soprano of this city.

Ralph Kinder, one of Philadelphia's best known organists, whose fame as composer is also widely established, is giving his annual series of Saturday afternoon recitals (during January) in the Church of the Holy Trinity, Rittenhouse Square. Last Saturday he was assisted by Maude Sproule, contralto, whose number was "Save Me, O God," by H. A. Matthews, the organ selections including Mr. Kinder's own composition, Grand Chœur, and others by Johnstone, Bach, Dvorak, Moszkowski, Lemare and Frysinger. These recitals, which are open to the public, have for several years been counted among the season's musical events.

The committee in charge of the raising of funds for a memorial to the late David D. Wood, for many years one of Philadelphia's most prominent organists, announces that \$1,000 of the necessary \$2,500 has been secured and that an effort will be made to have all the funds in hand by Good Friday next. C. Howard Colket, No. 2008 De Lancey street, receives the contributions.

Hahn Quartet in Russian Music

The Hahn Quartet gave a concert mostly of Russian music before a large audience in Witherspoon on Friday evening, the program including folk songs by Glinka, a trio by Arensky for piano, cello and violin; Smetana's quartet, "Aus Meinem Leben," and a quartet by Bazzini. All of these were beautifully played, Frederick Hahn and his associate musicians fully sustaining their reputation for refined artistic work. In the Arensky trio the piano part was executed with admirable facility and sympathy by Agnes Clune Quinlan.

The male chorus of the chapter of the Brotherhood of Andrew and Philip of Bethany Presbyterian Church was entertained by John Wanamaker on Thursday evening in the Brotherhood house. The entertainment was the fulfillment of a promise made by Mr. Wanamaker that when the chorus reached a membership of fifty he would be the host at a dinner. During the evening the choir sang several numbers under the direction of its leader, Jerry March.

The city councils, at a meeting held last Thursday, authorized the Mayor to accept from the German singing societies the sum of \$26,500, in settlement for "claims and promises" made when the Convention Hall was planned and built to accommodate the Sängerkongress last Spring.

ARTHUR L. TUBBS.

Mme. Hudson-Alexander as Soloist with Springfield Orchestra

SPRINGFIELD, MASS., Jan. 17.—Caroline Hudson-Alexander, the popular soprano, appeared as the soloist in the concert of the Springfield Symphony Orchestra, Emil Karl Janser, conductor, on January 15. This organization showed an enrollment of sixty members and marked increase in technical finish. Mme. Hudson-Alexander was remembered cordially as a soloist at a recent festival, and she pleased her hearers especially in Henschel's "Morning Hymn," followed by MacFayden's "Spring's Singing," while two encores were demanded by the audience, which firmly stamped its seal of approval upon the soprano. The artist also offered "Bel raggio," from "Semiramide" and "Deh vieni," from "The Marriage of Figaro." Interesting orchestral offerings were Mr. Janser's gavotte, "Tabitha," and the Christiana Kriens suite, "In Holland." W. E. C.

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"JEWELS OF MADONNA" IN BOSTON

First Performance of Wolf-Ferrari Work Under Mr. Russell's Direction
Advances Mmes. Edvina and Gay and Messrs. Zenatello and Marcoux in Stirring Portrayals

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Jan. 19.

WOLF-FERRARI'S "The Jewels of the Madonna," when performed for the first time in Boston by the Boston Opera Company, on the evening of the 17th, won an instantaneous popular success. The composer has written in nobler strains, and it is to be hoped that he will return to a finer style of composition than he practices so successfully in this realistic tragedy, but two things are certain: he has composed the most popular opera of the season in Boston, and, having deliberately determined to compose such a work has carried out his intentions fully and to the letter.

The performance of the work was one of the finest ever given under Mr. Russell's direction. The principal parts were taken as follows: *Maliella*, Louise Edvina; *Gennaro*, Giovanni Zenatello; *Carmela*, Maria Gay; *Rafaele*, Vanni Marcoux. Others who took minor parts were Mmes. Nina Alciatore, Florence de Courcy, Dolores Galli, Blanche Manley, Myrna Sharlow, Maud Phillips, Dorothy Wilson, Elvira Leveroni, Didina Musceleano; Messrs. Ernesto Giaccone, George Everett, Rafaele Diaz, Paul Saldaigne, G. Fabbri, M. Pasquale, P. Boccacino, Bernardo Olshansky, Michele Sampieri, F. d'Adami, G. Serpellon, R. Ghidini, Nikola Oulouchanoff, E. Zaini, R. Chasseriax, P. Ganelli, G. Cammarano. André Caplet conducted.

There was excellent scenery by Josef Urban. In past weeks some of Mr. Urban's scenery has been highly approved, and other settings have not given unalloyed pleasure, but his art was beheld to the greatest advantage in this production, for he had given, not only pictures of Naples; he had reflected, in his scenic setting, some of the sunshine and the impulsive, carefree spirit of the people, so that the stage backgrounds were harmonious with individuals and situations, as well as certain fixed color schemes. As is well known by this time to readers of MUSICAL AMERICA, "The Jewels of the Madonna" affords far many more opportunities for "straight" singing than the average modern melodrama of the type, and excellent singers were enlisted in its cast.

The first act of "The Jewels" is found to be lacking in music that goes deep. There is incidental music for certain scenes, across which pass for a moment some dextrously drawn characters. One moment of repose is permitted—the scene between *Gennaro* and his mother. It is only in Act II that the composer has written music worthy of his possibilities, for the music of the last act is again music that is incidental, and theatrical for the last moments of *Gennaro*.

But how the man knows his business! He uses the Italian chorus, only a shade less conventionally, in fact, than his forbears, the difference being that this chorus is skilfully provided for by being made plausibly part and parcel of the scenes. There are good old-fashioned stretches of melody, but they are given a far more skilful and excusable setting, and are what may well be called "gems" from an opera that is one exciting succession of rapid incident. The composer employs folksongs and melodies like Italian folksongs, always ingeniously and at the right moment. *Maliella* is shown at once by her entrance ditty, capriciously rhythmized, characteristically laden with turns and ornaments associated with Italian lyricism. She is a wanton, a daredevil, with the gutter in her veins. *Gennaro* is a smith, a simple man, but with passions that are swift and strong. The mother is a generally unin-

teresting character, made interesting only by Mme. Gay. The part of *Rafaele* is that of a bully, a lewd swaggerer, with much characteristic song. Of this part Mr. Marcoux made everything.

Mme. Edvina Wins New Laurels

After the successes which Mme. Edvina has enjoyed, as *Antonia* and *Louise*, there was much curiosity to behold her in a new rôle, quite opposed in its nature to any that she had taken hitherto, and, supposedly, quite out of the range of her own temperament and inherent dramatic tendencies. In the second and the third act, especially in the second act, Mme. Edvina sang with a fervor, a beauty and opulence of tone that elevated the music to a rank that it does not hold by right. The voice always retains a fresh and girlish quality, yet it can be used for exceedingly dramatic ends. All that refinement, thoughtfulness, temperament and such a voice—pre-eminently, as Mr. Philip Hale remarks, for lyrical purposes—all that these things could accomplish was accomplished in these scenes, and the final moments of Act II, as *Maliella*, dreaming of *Rafaele*, surrenders to *Gennaro*, were especially well interpreted. *Maliella* of the first act was more waspish than a creature of the slums, rebelling against everything that restrained her from riot and indulgence. The interpretation showed again the rare possibilities and the future which should develop for a young singer of Mme. Edvina's talents.

Mr. Zenatello's *Gennaro* was an excellent impersonation, and the lines were magnificently sung. His voice was never, to my ears, more brilliant, more opulent and of the sentimental music—nearly all of *Gennaro*'s music is rankly sentimental, if we except a moment in the first act and certain measures of the appeal to the Madonna in the second—of this music Mr. Zenatello made the most. Both in song and in action Mr. Zenatello distinguished himself.

Mme. Gay's *Carmela* was also an excellent achievement. Interpreted with rare simplicity, how intensely felt it was! The *Mother* could have been a figure of no importance, but she was in her place a dramatic force, thanks to the impersonation. Mme. Gay, too, sang excellently.

Mr. Marcoux's Fine Interpretation.

Remains Mr. Marcoux's *Rafaele*, the most distinguished of all the admirable figures on the stage. Mr. Marcoux, in his part, added another triumph to his long list. He is an actor *par excellence*. He is whatever he appears to be. A master of the art of make-up, a man of the most extraordinary versatility and dramatic resource, he compelled again the unalloyed admiration of every individual in the auditorium. He was now a cheap bravo, a bully, a leader of a gang of toughs. He lived, surely, and had his being in the low haunts of the city. For all his viciousness, he was a young and handsome Italian, and I can never forget either his inimitable swagger and aplomb when he first appeared on the stage. It was all of a piece, and one of the finest impersonations Mr. Marcoux has given, also, from a vocal standpoint, well and significantly interpreted.

Add to this minor parts very well taken, superb chorus singing, the excellent management of the groups on the stage and the rare fooling of the choristers, who were not acting now, but merely playing among themselves, in the manner of their race. In the first act Mr. Urban's setting is a riot of bright, prismatic colors. The second act is poetically toned, with the harbor of Naples seen through the wickets of the gate, and the last act represents some disorderly refuge of the Camorristas, underground. Mr. Caplet conducted with rare authority, vigor and control, and led

all his forces to a real victory. The audience was large, the applause stormy and long sustained after each act, and numerous recalls for the principals. Some even stayed at the end of Act III, in the hour of wraps and goloshes, to applaud. As Mme. Edvina will soon leave Boston for a short time, two performances of "The Jewels" will be given next week, so that all subscribers may have an opportunity of enjoying her impersonation.

The Other Operas of the Week

The other operas of the week were "Pelléas et Mélisande," with Mmes. Edvina, Gay, Fisher, Messrs. Riddez, Marcoux, Lankow, Mardones, which drew about the smallest audience of the season thus far. The production I have described. On Wednesday night the opera was "Carmen," for the first time this season on a subscription night, with Maria Gay and Zenatello as principals in leading parts. Neither Mme. Gay nor Mr. Zenatello's impersonations are new here. Both are admired. Both have received their meed of praise. On Saturday afternoon there was the double bill, "Hänsel und Gretel," with

William Hinshaw, Mmes. Fisher, Swartz, de Courcy, Sharlow, and "Cavalleria Rusticana." Mme. Melis was the *Santuzza* and an admirable one, intense, passionate, wild in her entreaty and abandon, and a stirring singer. Mr. Gaudenzi was the *Turridu* which he interpreted in accordance with the traditions of the part. The *Lola* was Greta Casavant, a good mezzo, of pleasant quality and wide range, who interpreted her short passages with intelligence and taste. Anafesto Rossi repeated his successful interpretation of the part of *Alfio*, and the *Mama Lucia* was Ernestine Gauthier.

"Aida" was the Saturday night opera, with Elizabeth Amsden as *Aida*, Mr. Zeni, of the Montreal Opera Company, the *Rhadames*, Giovanni Polese as *Amonasro*—a fine singer, an intelligent interpreter. Mr. Zeni has a robust voice and he is a robust performer. The arrival of Mr. Weingartner is near at hand. It is now expected that Mozart's "Don Giovanni" will be given under his direction on February 7, and that Wagner's "Tristan" will be one of the first performances which he will direct.

O. D.

FAME PROMISED AMERICAN SINGER BY PARIS TEACHER



Millie Baker, Coloratura Soprano, of Duluth, Mich., in Her Summer Home in Paris.

PARIS, Dec. 24.—A coloratura soprano of Duluth, Mich., Millie Baker, is regarded by the Marquis de Trabado as one of his pupils who promises to become famous.

"I have a very large class and all my pupils are making daily progress," said this distinguished teacher, who numbers such singers as Mary Garden and Charles Dalmorès among his pupils, "but Miss Baker is making the greatest progress of all, and it will not be a great while before she will be ready to make her début. There is also in the class Miss Slocum, a powerful dramatic soprano, who was discovered and brought to me by Mary Garden, who has taken the young woman under her protection. Among the others from America who are noteworthy, are Miss Elson, lyric soprano; Miss Norton, dramatic soprano; Miss Lowal, coloratura; and Miss Booth, contralto."

D. L. B.

CONCERT FOR THE "MASSES"

Tina Lerner and Gerville-Réache with Altschuler Orchestra

With the seat of operations moved from Madison Square Garden to the acoustically superior Carnegie Hall, the second New York concert for the "masses," under the auspices of the *Evening Mail*, was given last Saturday evening. Drawn by the magnet of two noted soloists, Tina Lerner and Mme. Gerville-Réache, as well as by Modest Altschuler's Russian Symphony Orchestra, there was an audience which filled almost all of the regular seats and occupied half of the stage. In the more conventional surroundings of the concert hall this assemblage lost the atmosphere of "the herd" noticeable in the Garden, and became like unto any Carnegie Hall gathering in appearance and behavior.

Especially significant was the rapt attention paid to Miss Lerner's dignified and sensationless playing of the Grieg piano concerto, and the enthusiasm which followed the finale furnished further proof

that there is no need of resorting to inartistic methods in order to please a so-called "popular" audience. The little Russian pianist was recalled numberless times, and each time that she reached the front of the platform the applause urged insistently for an encore, but Miss Lerner simply bowed her appreciation in her gentle and gracious manner.

Mme. Gerville-Réache came in for a similar share of general approval with her powerful delivery of "Ah, mon fils," from "The Prophet," besides her spirited singing of the "Habanera," from "Carmen," and another number in the French contralto's native tongue.

With his familiar reading of Tchaikowsky's "Pathetic" Symphony, Mr. Altschuler stirred the audience deeply, while the "Mignon" Overture called forth as an encore Arensky's "Serenade," in which the concertmaster, Maximilian Pilzer, won an ovation for his solo work. Liszt's Second Rhapsody closed the program with climactic emphasis.

K. S. C.

PIANIST COPELAND IN A CLEVELAND RECITAL

Boston Artist Follows Mood of the Moment in Selecting His Chopin Numbers—Damrosch and Elman

CLEVELAND, Jan. 18.—Three important concerts and a lecture-recital on four successive nights have kept the faithful concertgoers steadily employed during the last week, for in a city of this size it is the same audience which attends them all.

On Tuesday evening the Fortnightly Club presented Wilson G. Smith, the Cleveland critic, in a lecture upon "Russian Music," in preparation for the symphony concert of Friday, with illustrations upon pianola and pipe organ.

On Wednesday evening, at the Hotel Statler ballroom, George Copeland, of Boston, gave a piano recital with a program of old and new compositions which completely captivated the musicians of the city and the large audience gathered to hear this foremost disciple of modern French piano music. A quiet Adagio of Mozart's opened the program and brought absolute silence which grew more intense after the "Appassionata" Sonata of Beethoven, a series of Chopin numbers followed—announced without title or opus, that the pianist might follow his mood of the moment in his selection. Exquisite finish and perfection of technic marked the Chopin playing. It was of the school of De Pachman, and not of Busoni and the intellectuals. Six Debussy numbers followed, each a marvel of delicacy and color suggestion. The program closed with four compositions by the Spanish composers, Albeniz and Grovlez.

At the violin and piano recital of Mr. and Mrs. Sol Marcossow, which took place on the following evening, also in the Statler ballroom, a rarely beautiful program was presented in brilliant style by these admirable Cleveland artists before a large audience.

On Friday evening the New York Symphony Orchestra, with Walter Damrosch, conductor, and Mischa Elman, soloist, packed Gray's Armory to its utmost limit and gave the Rachmaninoff Symphony, No. 2, the Saint-Saëns Concerto for Violin, and Ravel's suite, "Mother Goose."

The enthusiasm of both orchestra and conductor in the performance of these unusual works was widely observed, Mr. Damrosch in particular seeming to be roused to an unwonted display of vigorous effort in his leadership. The Cleveland symphony audience for a second time received the long Russian symphony with tremendous enthusiasm, and Elman, after many recalls, played two additional numbers with Percy Kahn at the piano.

A. B.

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NEW TENOR GIVES CHICAGO A THRILL

Giorgini, Latest of Dippel's Acquisitions, Proves to Be the Possessor of Voice of Exceptional Charm—His Début in "Bohème" with Maggie Teyte as "Mimi"

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 18, 1913.

THE reappearance of Puccini's "La Bohème" in the repertoire of the Chicago Grand Opera Company was celebrated on Wednesday evening with a cast and general ensemble which make of it one of the notably fine performances of the year. Further than that, it afforded a début for a real tenor, the latest of Mr. Dippel's importations, who appears on the bill as Aristodemo Giorgini. In spite of the fact that he displayed as his greatest achievement a voice of exceptional charm he as well was able to imbue the rôle of *Rodolfo* with much of dramatic value. His voice is one of those rare tenors which seems to be produced with absolute ease, with an abundance of resonance and with a top "C" produced as naturally as the one farther down the scale.

Although the Puccini score does not demand much by way of elasticity Giorgini displayed a facility in this direction which gives much promise for his later appearances with Mme. Tetrazzini. The *Mimi* of Maggie Teyte was in every way humanly sincere, and in spite of the fact that she appeared in the afternoon in recital and the previous evening in "The Cricket on the Hearth" her voice was as fresh as ever, and of the same unwavering intonation which has been the case in her work throughout the season.

It was most gratifying also that Mable Riegelmann should have at last an opportunity such as is offered by the rôle of *Musetta*. Her characterization was bubbling with life and her singing was entirely adequate. The acting of the male members of the cast was not always as abandoned as might be desired, but seldom has there been such qualities of vocal excellence in all the rôles. Huberdeau as *Colline* was compelled to repeat his "Ode to the Overcoat," and if such interruptions are to be permitted at any cost it is well that they are so deserved as in this instance. Exquisite phrasing and sincerity of concept produced an atmosphere at this point which could not have been surpassed. Sammarco too was altogether enjoyable as *Marcello* and Daddi as *Benoit*, Fossetta as *Schaunard*, Orsatti, Trevisan, Franzini and Frank Preisch completed the cast with Pirelli doing the best work he has yet accomplished on the conductor's stand.

Another sold-out house greeted Mary Garden on Monday evening at her repetition of *Carmen*, this time with Dalmorès as the *Don José*. There were some quite audible and apparently very-real osculatory smacks at appropriate periods during the

evening, and the action of the drama was somewhat accelerated in proportion. Miss Garden's conception is indeed consistent and the work of the whole cast blends well with that of the principals. Even though Miss Garden's vocalism on Monday evening was not quite up to the mark set at last week's performance the splendid musical values which were obtained by the forces in general made adequate compensation. Dalmorès was most sincere and threw himself into Miss Garden's support almost with abandon, certainly with avidity. Zeppilli was *Micaela* and Scott the *Zuniga*. Dufranne again made a prodigious expenditure of vocal effort as the *Toreador* and almost started a riot in the house by so doing. His characterization is one of decided nobility. Too much cannot be said in praise of the ensemble of the quartet made up of Edna Darch, Margaret Keyes, Daddi and Nicolay. Charlier continues to conduct with increasing authority, especially noticeable in his control over the chorus.

On Tuesday evening a double bill of most liberal proportions was offered in the first repetition of the latest novelty, "Noel," followed by "The Cricket on the Hearth," the latter in English and both with the original casts. An excellent performance of "Noel" and the favorable reception it was accorded on second hearing would seem to indicate that it is likely to prove an acceptable addition to the repertoire and of reasonable drawing power. In the "Cricket" there was marked progress in the matter of English enunciation and the added pleasure which this feature afforded the audience was plainly evidenced.

NICHOLAS DEVORE.

Mary Jordan and Annie Louise David in New York Musicales

Mary Jordan, the popular contralto, and Annie Louise David, the harpist, appeared as the artists in a musicale at the New York residence of Mrs. Frank B. Hurd on January 8, with Philip Siper at the piano. Among the most appealing offerings were four songs by Miss Jordan, with Mrs. David furnishing an effective harp accompaniment; Reichardt's "In the Time of Roses," "The Birth of Morn" by Leoni, Harriet Ware's "Hindoo Slumber Song" and the Offenbach "Barcarolle." The contralto

also gave an artistic delivery to the Brahms *lieder* and a French group, while her dramatic power was evidenced in Jean Paul Kùrstner's "Invocation to Eros." Among Mrs. David's charming numbers was the "Flower Suite," written for her by Margaret Hoberg.

MUSIC OF THE ORIENT

Namara-Toye and Pilzer Effective with Russian Symphony

On the printed program of Modest Altschuler's Russian Symphony Orchestra, at its second New York subscription concert at Aeolian Hall, January 16, the auditors found the superscription, "Program Devoted to Music of the Orient." In keeping with this general scheme the society had engaged as soloist Mme. Namara-Toye, the young American soprano with the Oriental name and the equally un-Occidental style of concert costumes. On this occasion the singer's attire was such that with a little imagination the hearer might have fancied her to be the heroine of Mr. Altschuler's chief orchestral offering, "Sheherezade," by Rimsky-Korsakow.

In her numbers Mme. Namara-Toye followed the evening's procession to the Orient by way of Russia, with the exception of two songs which were Anglo-Saxon in parentage, Amy Woodford-Finden's "Kashmiri Love Song" and "Song of the Nile," by the American, Courtlandt Palmer. Along with these was a first hearing of Rachmaninoff's "Sing Not, Fair Maid," the singer being accompanied by Eugene Bernstein. After the Palmer song the audience would not be satisfied until the soprano returned for her never-failing encore success, the self-accompanied "Annie Laurie." Earlier in the evening the singer had won many recalls with Aliabiev's "Song of the Nightingale," her voice having gained in mellowness and lyric beauty since last season, with traces of the same tremolo. Mme. Namara-Toye's English enunciation was particularly commendable.

Sharing some of the evening's honors was the concertmaster, Maximilian Pilzer, who was called upon frequently for solo work, which he discharged in splendid fashion. After his playing of the new Arensky "Serenade" Mr. Pilzer was compelled to arise four or five times in acknowledgment of the applause. Most popular of the orchestral numbers was the Sibelius Valse "Triste," of which a repetition was demanded. Mr. Altschuler also gained effective results in the Rimsky-Korsakow suite, while the mildly interesting Zolotarew "Hebrew" Fantasia was performed with animation.

K. S. C.

THEMES FOR COMPOSERS IN ANTE-BELLUM SONGS

PHILADELPHIA, Jan. 16.—Harvey M. Watts, manager of the Philadelphia Orchestra, spoke before the Philadelphia Music Club on the afternoon of January 14 on "Old Songs," discussing certain of the old songs of the fifties, sixties and seventies, which have been more or less woven into the life of the American people. Before the interpreters of the songs were heard Mr. Watts pointed that one must distinguish, in discussing these songs of various periods, between the songs which express true sentiment and those which are the merest expression of sentimentality.

It was pointed out, however, that in classifying songs which have been very popular one does not dare to be too rigid in relegating the songs of mere sentimentality to the list of worthless effusions. We must remember, he declared, that all people are

not equally moved by the same expression of emotion and that simple people, especially the young, may respond to the emotions of a song which to people of greater culture lacks all value by reason of the wretched literary quality of the words or what the more cultured people consider are its emotional and musical insincerities. Mr. Watts was very emphatic in saying we cannot always be going to the negro and Indian for our primitive folk song in America, but, he pointed out, we can very often find in the so-called popular songs a primitive expression of emotion which is essentially of the folk song type, that is, the traditional song of primitive peoples or people of to-day who are living more or less in a primitive atmosphere, wherein the emotions move along the simplest and most direct of lines. Mr. Watts held that in these songs of different periods there is material for the American composer who needs suggestions for local color for work in the large forms truly representative of America. In taking up certain specific songs Mr. Watts discussed "Marching Through Georgia," "Tenting on the Old Camp Ground," "Listen to the Mocking Bird" and "Ben Bolt," and ran rather generally over the songs of Stephen Collins Foster.

NOVEL CONCERT PUBLICITY

Parade of "Sandwich-Men" Announces Clara Butt's Appearance

Mme. Clara Butt was surprised and dismayed by the little tea-pot tempest resulting from her manager's adoption of the English contralto's innocent suggestion that sandwich men be used to advertise the concert which she and her husband, Mr. Kennerley Rumford, gave at the New York Hippodrome last Sunday evening. This method had not been used in New York since Susan Strong startled Broadway in a similar manner. A few hours' parade of Mme. Butt's sandwich men was all that was needed to start her hotel telephone a-jingling with warnings and protests from solicitous friends. She insisted upon finishing what she had begun, however, and the sandwich men's parade continued.

"The advertising plan is one so long in vogue in London," said Mme. Butt, "that it never entered my mind that there was anything odd about it. Over there it is quite the customary thing to have a whole line of sandwich men for every concert of importance, and as our Hippodrome appearance was a 'popular' one I saw no reason why we should not use a popular method of advertising it."



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To have the best of things this world that
we are livin' in;
And, thinkin' matters over, he concluded
that to own
A grand pianny was the greatest splendor
ever known.
He sent to town an' got one. It was far
too big, he found,
To get inside his shack. He couldn't leave
it standin' round,
So he built a shed to fit it and outside he
let it stay
An' then discovered it was mighty hard to
learn to play.

The neighbors stood and listened as he
thumped around the keys.
They waited most respectful while Joe did
his best to please;
And then somebody snickered, an' allowed
that he could play
A jewsharp so's to beat that grand pianny
any day.
But Joe he kept a-hammerin' the keys the
the best he knew.
He started with one finger; at the most he
worked with two.
When anybody tried to take his place Joe
raised a row
An' says, sarcastic, "Whose pianny is this
anyhow?"

Joe ain't the only man alive who, when
some wish came true,
Suspected that he'd only started in with
troubles new.
Joe ain't the only man who, when he
thought he had a prize,
Discovered that the blessin' was a hoodoo
in disguise.
There's men with motor cars, an' men with
offices of state,
An' men with palaces an' men with enter-
prises great,
That feel, sometimes, as if the gifts which
fate has brought their way
Was like old Joe's pianny, that he couldn't
learn to play.
—Washington Star.

Knicker—"Edison has synchronized the
moving picture machine and the talking
machine."
Bocker—"Can't he unsynchronize the op-
era and the conversationalist?"—New York
Sun.

Kneisels and Alice Eldredge Heard in Providence

PROVIDENCE, Jan. 8.—The last concert of the Kneisel Quartet on Monday afternoon introduced as assisting soloist Mrs. Edward C. Moore, pianist, who formerly resided here. Beethoven's Quartet in F Major and two movements from Reger's Quartet in E Flat were played with admirable finish. The closing number was Schumann's E Flat Quintet, Mrs. Moore playing the piano part with a sureness and technical excellence that fully maintained her reputation as an ensemble player of high merit. Alice Eldredge was the artist chosen by Mrs. Anne Gilbreth Cross for her "at home" to pupils and friends of the Music School on Sunday afternoon. Miss Eldredge's

Quint—"So you've written a new song for soprano voice. What's it called?"
Quaver—"Would That I Were Young Again."
Quint—"Great Scott! You'll never get any woman to sing that."—Boston Transcript.

* * *
"That composer writes a great deal of dance music involving anatomical display."
"Yes," answered the man of quaint quips, "I suspect he is the person who is responsible for the knees in Viennese opera."—Washington Star.

PRESTO!



The Village Choral Society Practise Carols: A Hair-Raising Incident. Drawn by Gunning King in The Sketch.

* * *
"What is that tune your daughter is playing?"
"Which daughter?" asked Mrs. Cumrox.
"If it is the older girl it's Liszt's Hungarian Rhapsody, and if it's the younger one it's Exercise Twenty-seven."—Washington Star.

* * *
"How shall I stir the fire without interrupting the music?"
"Between the bars, of course."—Brooklyn Citizen.

* * *
"Do you think grand opera ought to be sung in English?"
"I don't know," replied the plain, everyday person, "but I am sure the choruses of some of these ragtime songs ought to be."—Washington Star.

playing throughout was most brilliant, her tone was large and of a singing quality, and she played with a poetic tenderness which was delightful. She was especially happy in her interpretation of the Etude Caprice, which was dedicated to her by Rudolph Ganz. G. F. H.

Blanche Vedder Sings at Providence Club

PROVIDENCE, Jan. 13.—One of the most delightful morning musicales of the season was that of the Chaminade Club on Thursday. A feature of the morning was the superb singing of Blanche Vedder. Miss Vedder possesses a rich contralto voice of wide range and charming quality, and to her group of songs, which included Leoni's

"Coolan Dhu," Goetz's "Mélisande in the Wood" and Stern's "Spring," she gave an ideal interpretation. Miss Vedder is soloist at the First Church of Christ, Scientist, in Providence. May Atwood accompanied Miss Vedder effectively at the piano and also Edith Gyllenberg, a pupil of Mme. Helen Hopekirk, brilliantly played Chopin's Polonaise in A flat and Liszt's Sixth Rhapsodie. G. F. H.

PLEDGE ATLANTA ORCHESTRA

Hundred Citizens Give Hundred Dollars Each—Pluck of Violinist

ATLANTA, GA., Jan. 15.—Regardless of whether Atlantians attend the concerts, this city is assured its Philharmonic Orchestra for at least several seasons to come. The Atlanta Music Festival Association announced to-day that a guarantee fund sufficient to maintain the orchestra for several years is now almost raised through the efforts of Mrs. John Marshall Slaton, wife of the governor-elect of Georgia, and Mrs. John Lamar Meek, another prominent Atlanta woman, respectively president and vice-president of the Philharmonic Association. Mrs. Slaton and Mrs. Meek have interested 100 people in giving \$100 each, or more, toward this fund. It is planned to take the orchestra on a tour in the Spring.

Alexander Skibinski, violinist, was a feature of the second concert of the Philharmonic Orchestra on Sunday afternoon. The young Russian's playing of Saint-Saëns's "Dance of the Skeletons" was splendid, and there was a special reason for interest in the performance. Mr. Skibinski was celebrating his first Christmas in America a little more than two years ago, when a giant cannon cracker exploded in his hand, making the amputation of his forefinger necessary. It was thought then that he would never play again, but, after tireless experimenting he found that a flexible leather tip over the stump of his forefinger gave him a slight control over his instrument. It required eight months' practice, however, before he could play the simplest compositions. Now, however, he has resumed his teaching and was given the warmest of receptions on Sunday, when his playing was pronounced wonderful. Another feature was a composition by the conductor, Mortimer Wilson, entitled "Miniatures from My Youth." L. K. S.

REVISED WORK FOR BARSTOW

American Violinist to Play Teacher's Paganini Rearrangement

It would be difficult to find a more thoroughly American girl than the Pittsburgh violinist, Vera Barstow, but there is one American institution for which she has no admiration—the New York Customs House, which proved a "House of Sighs" for Miss Barstow on her return to America from abroad.

"I had a fiddle," declared the violinist, "which I had bought in Vienna for one thousand dollars and did not expect that I would have to pay duty on it. It was seized, however, and nothing would make them pass it unless I could prove that it was more than a hundred years old, when it would be free of duty as an antique. I knew that it would take a month to send to Vienna for the affidavits which proved the fiddle's age, and in the meantime I had to practise. Yet I could not give up my violin, so I sent all the way over for the papers before they would admit my beloved fiddle to America."

The violinist's repertoire includes the Beethoven, Mendelssohn, Paganini, Saint-Saëns, Lalo and Tschaiowsky concertos. The Brahms and Beethoven are her favorites and she will introduce a new arrangement of the Paganini, with a cadenza by her teacher, Luigi von Kunits, who also is responsible for the arrangement.

Musical Criticism in Kansas

The New York Male Quartet was here Monday night and put on the third number of the lecture course. It was the bummiest entertainment the people of our little town had ever had to put up with for a long time, and we hope they never are billed for this place again.—Cedar Point Correspondence Florence Bulletin.

A guitar recital, a novelty in these days, was given in London the other day by Emilio Pujol, who is no relation to W. J. Locke's Aristide.

LUCREZIA BORI AS FÊTED RECITALIST

Honor Guest at Haarlem "White Breakfast" Following Her Charming Program

Those New York women composing the Haarlem Philharmonic Society showed much selective wisdom when they arranged with Annie Friedberg to present Lucrezia Bori, the young Metropolitan Opera soprano, as the sole luminary of their morning musicale of January 16 at the Waldorf-Astoria, as well as the guest of honor at their annual "white breakfast," which followed the musical program.

Aside from the beauty of Miss Bori's singing, she so completely captivated the audience with her ingratiating personality as to indicate that the Spanish prima donna is to be much in demand as a feature of such intimate occasions. To those who had applauded her as *Manon Lescaut* and *Nedda* at the Metropolitan, the little singer proved to be even more attractive away from the footlights, and her art was found to be equally effective in the smaller setting.


In keeping with the gala spirit of the morning, the soprano aroused her feminine hearers to the greatest enthusiasm with her more spirited offerings, such as the Rossini "La Danza," which was given an inimitable delivery. Most popular, however, were her three native Spanish songs, which were greeted with warm applause, and at the close of the group the artist received a floral token, with American and Spanish flags intertwined. In cordial reciprocation Miss Bori sang in English the Whitney Coombs song, "Her Rose," this being her debut as a singer in our tongue. Her youthful ebullience of spirits was manifested in the scarcely-restrained glee with which she took up this new linguistic plaything.

To give her auditors a glimpse of her opera house self, Miss Bori included arias from two of her Metropolitan rôles, mentioned above, as well as a number from "The Secret of Suzanne," which was being presented at the Metropolitan while she was calmly breaking her fast in the Waldorf ballroom. In these selections, as in her Italian and French songs, the Spanish singer was supremely delightful, with Richard Hagemann's deftly artistic fingers lending sympathetic accompaniments. After the regular program Miss Bori was called back until she added the favorite "I Hear You Calling Me," sung in surprisingly good English.

A somewhat impressive entrance had been planned for Miss Bori at the "white breakfast," but she naively elected to slip in unobserved to the big speakers' table, where the diminutive soprano was placed between the society's president, Mrs. Rastus Seneca Ransom, and one of the members who was delegated to act as interpreter. Owing to the fact that Miss Bori does not speak English, her face assumed a puzzled expression during the president's introductory talk, until her own name was mentioned, when she received with beaming smiles a sentence of thanks in French, the orchestra meanwhile playing the Spanish national anthem, which Miss Bori acknowledged with a semi-military salute.

K. S. C.

Ralph Leonard, a young American pianist, played recently in Hanover, Germany.



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CAN MUSICAL TALENT BE INHERITED?

By ROBERT POTONIE

BERLIN, Jan. 3, 1913.

IN recent years the question of so-called "acquired attributes" has been zealously discussed by naturalists. If a person learns to play some musical instrument with ever-increasing efficiency, such efficiency would be defined as an "acquired attribute." The question is whether or not this person's descendants can profit directly by his years of practice and study to attain the same degree of excellence with a less expenditure of energy and time.

In answer to the question of whether any acquired attribute can possibly be inherited,

the well-known biologist, August Weissmann, made an experiment by cutting off the tails of mice belonging to successive generations. Since the baby mice were still born with tails, he and his followers denied absolutely the possibility of the inheritance of any acquired attributes. It is absurd to generalize thus, for Weissmann's idea almost connotes a perpetual standstill in the evolution of mankind.

It is well to recall the lecture which the violin virtuoso, Bronislav Huberman, gave on his art in the Wiener-Volksbildungverein, in 1911, when he expressed the opinion that a gift for one especial thing does not exist; that there are only different degrees of musical talent, and that the sphere in which this talent develops is determined altogether by chance, circumstance and environment. In a criticism of this lecture, the biologist, Paul Kammerer, writes much as follows: If one admits Huberman's theory, one must assume that a change of profession would leave the general talent unimpaired and that, after a longer or shorter period of adaptation to the new work, a degree of efficiency would be acquired similar to that in the former sphere of activity. He comes to the conclusion that a talent fostered and developed by the practice and study of the father can be inherited by the child.

According to Kammerer, inherited tendencies and abilities blend with fresh impressions and new associations, to be further inherited and ever strengthened and increased. So long as mankind does not approach degeneration and the annihilation of the race, the image of inner consciousness will appear more and more composite, to be mirrored in art more richly, greatly and wonderfully.

Mrs. Cutler Chicago Soloist

CHICAGO, Jan. 13.—At the Wednesday meeting of the Mithras Club, on the south side, the soloist was Ethel Connolly Cutler, soprano, who sang among other numbers the "Haymaking," by Needham, and "Mel-

sande in the Woods," by Goetz. Her excellent work was well received. Mrs. Cutler will also be the soloist at an evening program at the Pilgrim Congregational Church on next Sunday evening, which will be entirely devoted to the works of Chicago composers. Mrs. Cutler is the director of a choral society which will soon appear in concert. After spending the holiday week under the care of her physician she is again at her studio in the Fine Arts Building. N. DEV.

Downing Compositions Heard in Dayton Recital

DAYTON, O., Jan. 10.—The fourth of the series of Runnymede musicales was given by Mrs. H. E. Talbott on Monday evening. The artists for this occasion were Mrs. Lulu Jones Downing, the composer-pianist; George Brewster, tenor, of Chicago, and Mrs. Anna Winch Lawrence, harpist, who formerly lived in Dayton, but now makes her home in Chicago. The program included a number of the compositions of Mrs. Downing's in both songs and readings. Mrs. Talbott, who has a splendid contralto voice, sang a duet with Mr. Brewster, presenting Nevin's "O That We Two Were Maying."

Verdi Celebration by Detroit Club

DETROIT, Jan. 18.—In the morning concert of the Tuesday Musicales on January 7 Verdi numbers were given prominence, in observance of the Verdi centenary. The singing of William Savin was a feature of the program, and he appeared to great advantage in "Quando le sere," from Verdi's "Luisa Miller," responding to the insistent applause with a song by Hahn, "D'une Prison." The other participants were Oleana Doty, Nora Hunt, Bernice Torrey, Leslie G. Lamborn, Mrs. E. B. Smith, Sara Carr, Mr. Rowland, Mrs. Mark Stevens, Marjorie Cleland and Mrs. Edwin Sherrill. E. C. B.

Discussion on "Women in Music" Stirs Spartanburg Club

SPARTANBURG, S. C., Jan. 18.—Musical interest was aroused by the meeting of the Woman's Music Club on January 8, in

which the subject was "American Women in Music," with the names of Nordica, Farrar, Rappold, Eames, Homer, and Zeisler calling forth heated discussions. Under the direction of Mrs. A. G. Blotcky, there was presented a program devoted to the works of Margaret Ruthven Lang, Mrs. H. H. A. Beach, Lily Strickland, Carrie Jacobs Bond, Jessie L. Gaynor, Mary Turner Salter and Harriet Ware. Those taking part were Helen Watkins, Mary Gwyn, Mesdames Kirby, Crigler, Blotcky, Grasse, Miss Law, Mrs. Stanyarne Wilson and Miss Lucas.

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Felix Borowski, Chicago Evening Post—Mr. Hartmann is a brilliant performer. He is master of his instrument, and knows its extremes, and plays upon it with rare facility. He draws an intense, thrilling tone of delicate tenderness, and his virtuosity has gone to the lengths in which his play with bow and fingers and rapid action savors of witchery and magic. From his performances of yesterday he seems to be virile, with considerable emotional depth. His intelligence is nicely tempered by feeling, and his individual expression is as picturesque in its way and as thoroughly characteristic as that of Ysaye, Kubelik or Cesar Thomson. It is his own manner and no reflection of another.

Emilie Frances Bauer, the Evening Mail—The joy of the concert, however, lay in the violin playing of Arthur Hartmann, who played the French concerto with the utmost finish, polish, delicacy of shadings, purity of tone and of intonation; in fact, with every quality which constitutes great violin playing. Yet Mr. Hartmann is more than a virtuoso, he is a deep musician and interpreter, and exceptional mental qualities permeate his work. He has the true Hungarian temperament, but under such refinement that a new and altogether indefinable quality makes itself felt and adds to the very few really great violinists one of distinct and valuable charm.

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[Pierre V. R. Key in Saturday Evening Post]

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PITTSBURGH CHAMBER MUSIC

Saudek Ensemble Heard with Soloists—
Church Tenor Resigns.

PITTSBURGH, PA., Jan. 13.—The Saudek ensemble, composed of former members of the Pittsburgh Orchestra, assisted by Mrs. Granville T. Filer, soprano, and Mrs. Charles W. Clarke, pianist, appeared here last week before the Tuesday Musical Club. The members of the ensemble are Victor Saudek, flute; D. Caputo, clarinet; William O. Schultz, oboe; Carl Nusser, bassoon, and W. Hennig, French horn. The work of the players was very artistic, and in the two numbers allotted, an Adagio and Minuet from a Beethoven quintet and a dainty quintet by Gabriel Pierné, gave sufficient latitude to demonstrate the splendid ability of the players. Mrs. Saudek played a flute solo, which received warm applause. Mrs. Filer's offering was Verdi's "Ritorna Vincitor," and Mrs. Clarke presented compositions by Grieg, Strauss and Sgambati, which were most satisfying. The accompanist was Miss Reahard, her work being delightfully pleasing.

Charles LeSeuer, the tenor of the quartet of the First Presbyterian Church of Pittsburgh, which supports the highest paid choir in the city, has resigned his position and leaves Pittsburgh on May 1. He has been giving much time to opera, but during the last year forty of the church soloists of Pittsburgh have been his pupils.

Leo Oehmler, a Pittsburgh composer, recently appeared in concert at Los Angeles and made a favorable impression with his piano compositions, particularly "In Cleopatra's Barge." His "Only" and "The Spanish Minstrel" were charmingly sung by George Farnell Aspinwall. The entire "Cleopatra" suite is to be played at the People's Symphony concert in Los Angeles. E. C. S.

Aspiring Poet Disturbs Chicago Opera Audience

CHICAGO, Jan. 13.—Patrons of Chicago opera were treated to a new sensation at last week's performance of "Louise" when between the acts a woman in the front row of the balcony arose and in a voice which penetrated to the far corners of the house proclaimed her readiness to sell her soul for a paltry thousand dollars with which to publish a book of poems. The woman was past middle age and could hardly be called attractive. The ushers escorted her to the external regions. N. DE V.

Utica Success for Hamilton Pupil

Georgia V. Byrom, of Herkimer, N. Y., recently appeared before a Utica club, singing two songs, "To You" and "Villanelle." Miss Byrom displayed a beautiful lyric soprano, trained with an intelligence which has not destroyed its power or flexibility. The young singer is the soprano soloist in the Reformed Church choir of Herkimer. She is a pupil of Mrs. Elisabeth C. Hamilton, the New York vocal teacher.

SCHUMANN-HEINK AND
ARIANI IN PROVIDENCE

Edward Collins Effectively Aids the
Contralto—Italian Pianist Finds
Favor on First Hearing

PROVIDENCE, Jan. 16.—Through the efforts of Mrs. Lucy H. Miller, music lovers of Providence were privileged to hear a recital on Tuesday evening by Mme. Schumann-Heink, assisted by Edward Collins, pianist, and Mrs. Katherine Hoffmann, accompanist. The contralto's program was varied and interesting, including numbers from the operas, *lieder* by the great composers, and folk-songs delightfully sung. Her delivery of "My Heart, at Thy Sweet Voice" and two other arias from "Samson and Delilah," was a revelation, and to each number she gave such an effective interpretation that her hearers were held in rapt attention.

Mr. Collins, a young pianist of genuine merit, gave a brilliant performance of two Chopin numbers and was also convincing in his second group, pleasing his audience to such an extent that an encore was demanded. The contralto insisted on Mrs. Hoffmann's sharing some of her applause.

After the concert Mme. Schumann-Heink informally received the members of the Chaminade Club in the "Green Room."

Mrs. Anne Gilbreth Cross chose Adriano Ariani, the Italian pianist, as the artist at the fourth musicale of "The Listeners" on Monday afternoon. In this first Providence hearing the pianist impressed his listeners as an artist of the highest rank and throughout the entire program his playing brought forth unlimited enthusiasm. His numbers included a César Franck Prelude, Choral and Fugue, and Schumann's Sonata in F sharp Minor, both played with technical excellence and intelligent interpretation; a group of Chopin numbers played with inimitable delicacy and refinement, and two Debussy numbers, presented with a purity of tone and distinct individuality.

On Wednesday afternoon W. L. Hubbard of the Boston Opera House staff, assisted by Frank L. Waller, pianist, with the Boston Opera Company, gave a most interesting lecture on Wolf-Ferrari's "The Jewels of the Madonna," the next Boston novelty. G. F. H.

Dallas Orchestra Touring Texas with Success.

DALLAS, Jan. 8.—The Dallas Symphony Orchestra is now touring various parts of Texas and making a big success. Carl Venth, director, telegraphs the association here that large crowds have attended everywhere. During the Christmas holidays the orchestra gave three free concerts at the Fair Park Coliseum. More than 3000 persons attended each concert, all of which gives assurance that the orchestra is a permanency.

PROGRAM CHOSEN BY VOTE

Utah Soprano Offers Numbers Winning
Popular Contest

SALT LAKE CITY, Jan. 2.—Emma Lucy Gates, popularly known as the "Utah Song Bird," appeared in concert New Year's night, in the Tabernacle Auditorium, after an extended illness. The numbers on the program were chosen by a voting contest. The songs which received the greatest number of votes were the



Emma Lucy Gates, Salt Lake City
Singer, as "Violetta" in "La Traviata"

Mozart-Adam "Variations" and the *Violetta* aria from "La Traviata." In the "Variations" Miss Gates was accompanied by Willard Flashman, flutist, the number creating a furor of applause. The prima donna also gave a group of German songs, "Der Nussbaum," by Schumann; "Die Alte Mutter," by Dvorak, and the "Nachtigal," by Alabieff. In all three the execution and interpretation were perfect. A few old favorites included Mascagni's "Ave Maria," with cello obbligato by Otto King; "The Last Rose of Summer" and "O, Ye Mountains High," with the Tabernacle choir. Miss Gates responded with two favorite encores, "If No One Ever Marries Me" and "The Shells of the Ocean," in which she accompanied herself. Miss Gates was assisted by Ed. P. Kimball, organist.

Arthur Philips and Misses Starrell and Nichols in Hartford Recital.

HARTFORD, CONN., Jan. 10.—Under the auspices of the Musical Club of Hartford, Arthur Philips, the American baritone; Marguerite Starrell, soprano, and Marie Nichols, violinist, appeared with much artistic success on January 7. The former Hammerstein baritone and Miss Starrell appeared together with splendid results in a duet from "Pagliacci," while they won individual approval in operatic arias and songs. Miss Nichols excelled particularly in her performance of the Saint-Saëns Introduction and Rondo Capriccioso. W. E. C.



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GREETES SCHUMANN-HEINK

Contralto Draws Largely Upon Public
of Surrounding Towns—Début of
T. Tertius Noble

CLEVELAND, Jan. 11.—Three minor concerts, one important organ recital, and the biggest audience ever assembled for a concert in Cleveland, at the Schumann-Heink recital, made the record for the week of music following the holiday lull.

The great musical event of the week was the Schumann-Heink recital. Trains and trolleys had brought people from all the surrounding towns, and these added to the regular concert-goers, and the occasional concert-goers who always flock to hear this popular artist filled all the regular seats of the Grays' Armory as well as the extra seats and all the space on the stage that could be used to hold a chair. Four Wagner-excerpts, eight German songs and three English numbers formed the program, with the addition of one verse of "Stille Nacht" and the "Rosary," both of which went straight to the hearts of her listeners.

Katherine Hoffmann's accompaniments were as usual a fine background to the singer at every point, and the piano solos, played by Edward Collins, were an admirable addition to the program of the singer. He gave a notable Chopin group of unhackneyed selection and for a second appearance the "Rigoletto" paraphrase.

T. Tertius Noble, the noted English organist, made his first Cleveland appearance with much success on Tuesday evening at Calvary Church, assisted by Caroline Hudson Alexander, the popular soprano.

The Fortnightly Club concert at the Knickerbocker Theater brought forward three soloists Clarice Balas, a young professional pianist just returned from study with Leschetizky; Camille Firestone, a new violinist, from the Von Ende School of New York, and Elizabeth Morris, a gifted young amateur soprano, pupil of Felix Hughes.

A piano recital by Walter S. Pope, with running commentary upon the selections performed, in which Mr. Pope showed especial talent, drew out an audience which nearly filled Channing Hall on one of the worst nights of the season.

The sixth concert by Marinus Salomons in his series devoted to the presentation of the Beethoven sonatas took place on Thursday. ALICE BRADLEY.

For the Milan production of "Parsifal," which is already in rehearsal, an Italian translation has been made by Giovanni Pazzi, of the *Corriere della Sera*.



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MUSIC CLUBS' SEARCH FOR NOVELTIES

Two Organizations Celebrate MacDowell's Birthday with Programs of His Works—Godowsky Plays for Scholarship Fund of Chicago's Amateur Musical—One Club Devoting Winter to Russian Music—Cantata Performance for Building Fund

THE Treble Cleff, a musical club of Missouri Valley, Ia., has prepared "The Legend of Grenada," a cantata, for presentation in January, the proceeds to go toward the building of a steel auditorium to be used as a permanent home for various meetings, lecture courses, etc.

The Musical Twenty, of Little Rock, Ark., is taking this year a course in musical analysis and musical appreciation. The first lesson was devoted to the study of motives, phrases, periods and thematic and lyric music. At the next meeting the club studied various kinds of cadences, imitation, counterpoint and fugue.

The concert of the Amateur Musical Club, of Chicago, on December 16, offered a program arranged by Mrs. Alexander O. Mason and Mrs. Frederick W. Upham. The accompanists were Mrs. Edith Shaw Brown and Marie C. Bergersen. Contributing to the program were Mabel E. Woodworth, Mary Peck Thomson, Eleanor Scheib and Mrs. C. Furness Hatley. Mrs. Mason is known in Chicago as a prominent composer.

A recital was given by Leopold Godowsky for the scholarship fund and was given with the following program:

Schumann, Symphonic Studies, op. 13; Brahms, Capriccio, B Minor; Mendelssohn, Two Songs Without Words, G Major, C Major; Chopin, Three Preludes, Three Etudes, Impromptu F Sharp, Scherzo C Sharp Minor; Paganini-Liszt, Six Studies; Godowsky, Symphonic Metamorphoses of "Fledermaus," Strauss.

The Amateur Musical Club of Peoria, Ill., held its ensemble day on December 13 with the following interesting program:

Sonata, op. 18, First Movement, Strauss, F. L. Stead and W. J. Stafford; Cantata, "A Ballade of Lorraine," Hammond, Baritone Solo, Wilbur Bush; Pekin Women's Club Chorus, Mrs. Thomas B. Smith, director, Mrs. W. P. Herget, accompanist; Improvisata, "La Belle Grisélidis," for two Pianos, Reinecke, Mrs. Wookey and Mrs. Slemmons; "Sketches from Italy," Gretchen, Pekin Women's Club Chorus; Presto, from D Minor Concerto, Saint-Saëns, Mrs. Wookey and Mrs. Slemmons.

January 20 is the date of the biggest concert of the year—a recital by Mischa Elman, the violinist.

The Afternoon Musical Club of Massillon, O., is spending the Winter in the study of Russian music, with miscellaneous programs by way of variation.

Christmas Concert for Orphans

The MacDowell Club of Milwaukee, Wis., gave a Christmas program for the children of the orphan asylums and the mission kindergartens. This program included the Reinecke "Kinder Symphony," directed by Rose Phillips; children's songs by Mrs. Louis Auer and Mrs. W. D. MacNary; chorals by members of St. James choir under the direction of C. E. McLennan; carols by members of the club, and readings by Norma Strauss.

The Afternoon Musical Society of Danbury, Conn., celebrated American Music Day with a program of MacDowell's music. This was by request of the National Music Federation. The program was given on December 19 and was in charge of Mrs. Thomas Bowen, Mrs. Louis R. Andrews and Miss Loewe, the performers being Roger Lyon, Margaret Tomlinson, Mrs. Geo. E. Bolles, Mrs. Carroll Ryder, Matthias C. Loewe, Mrs. Starr S. Sherwood, Mrs. Albert J. Purdy and Mrs. Thos. Bowen.

The Polyhymnia Circle of Mobile, Ala., met at the residence of Mrs. James Wade Cox on December 18, this date being the anniversary of the birthday of Edward Alexander MacDowell; the program consisted entirely of selections from his works, with a description of the Peterborough, N. H., Festival. It was presented by the following: Mrs. N. Crane, Mrs. B. Crane, Kate Moon, Mrs. Lennox Browne, Mrs. Kridler, Mrs. Ezell, Mrs. Shivers, Mrs. J. O. Dickens, Mrs. J. P. Rapier, Mrs. Shock, Mrs. Cox, Mrs. Crane and Mrs. D. N. Browne.

Program of Schumann

The Saturday Music Circle of New Orleans gave a program on December 21 which was devoted to the works of Robert Schumann. The program was given by Mrs. Weil-Wexler, Mrs. Christian Schertz,

Mrs. H. Kaufman, Mrs. C. Adler, Mrs. L. Levy, Mrs. B. I. Bloom, Mrs. O. Neugass, Miss Favrot, Miss E. Niebergall, Mrs. J. F. Balz, Mrs. M. V. Westbrook, Julius Braunfeld, Henry Wehrmann, Miss C. Heller, Enrico Leide, Mrs. F. W. Bott, Miss C. Mayer and James Black.

The Salem Woman's Club of Salem, Ill., first took up "The Violin and Its Music." December was given to the study of the organ and in January the program is devoted to the pianoforte. The March meeting will be devoted to the compositions of Rudolph Friml.

E. W. RULON,
Press Secretary.

Omaha Awakes from Holiday Lethargy with Three Concerts

OMAHA, NEB., Jan. 11.—After the musical lethargy of the Christmas season, Omaha is awaking, three events of local importance having occurred last week. Sigmund Landsberg presented four members of his artist class—Ruth Flynn, Grace Slabough, Mabel Henrickson and Elizabeth Borghoff—in a recital of ambitious proportions. The regular monthly meeting of the Tuesday Morning Musical Club, Mrs. C. M. Wilhelm president, brought before the public Olive Seymour and Marie Bush, pianists; Mrs. Oliver Eldridge, contralto; Grace McBride, violinist, and Nancy Cunningham and Mrs. Henry Cox, accompanists, in a program devoted to modern music arranged by Mrs. R. B. Howell. Max Landow appeared in a splendid recital under the auspices of the Tuesday Morning Musical Club, on Thursday evening, playing the "Davidsbündler" Dances of Schumann, "Years of Pilgrimage" by Liszt and the twelve Etudes, op. 25, of Chopin.

E. L. W.

Kunwald Orchestra Receipts Largest in Dayton Series

DAYTON, O., Jan. 11.—Dr. Ernst Kunwald and the Cincinnati Symphony Orchestra scored a triumph in the third program of the third symphony season arranged by A. F. Thiele. Notwithstanding the torrential down-pour of rain both afternoon and evening, the audience was larger than at any of the previous concerts. The concert opened with the Tchaikowsky "Pathétique" Symphony and Dr. Kunwald's reading of it was masterly, poetic and altogether beautiful, arousing tremendous enthusiasm. Following this number were the "Oberon" Overture, the Volkmann Serenade for 'cello and strings, and the two Rhapsodies of Enesco concluded one of the most attractive programs ever presented to Dayton audiences. Julius Sturm played the 'cello solo in the Volkmann number and was generously received.

Hartford Audience Confused by Change in Tetrizzini Program.

HARTFORD, CONN., Jan. 10.—An audience of tremendous size faced Luisa Tetrizzini in her concert on January 8, assisted by Ramon Blanchart, baritone, and Alfredo Ramella, tenor, and Frank Waller, accompanist. Some inconvenience was caused by a change in five of the twelve numbers programmed, without any announcement being made to this effect. The printed program had been arranged some five months before, since which time the announced accompanist had died, and the basso had become ill and had been replaced by another singer, which resulted in some confusion in the minds of the audience. The noted soprano was greeted with all of the enthusiasm which is her accustomed tribute.

W. E. C.

Foerster Works in Andrews Vespers

J. Warren Andrews, organist of the Church of the Divine Paternity, New York, devoted his musical program at his vesper service on Sunday, January 12, to the works of Adolph M. Foerster, the Pittsburgh composer, who was present at the service. The compositions heard were a Prelude in D Flat, Epigram and Prelude in A Flat for the organ, three anthems—"Lead Us, Heavenly Father," "The Springtide Hour" and "See the Streams of Living Water"—and a response, all sung by the choir.

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PROGRESS OF WOMEN AS NORDICA SEES IT

**Prima Donna Appears in New
Role of Lecturer on Problems
of Sex**

Many phases of the life of women in the professions were dwelt upon by Mme. Lillian Nordica in a lecture on the "Progress of Women" before the League for Political Education at the Hudson Theater, New York, on January 14. A novel feature of the interview was Mme. Nordica's answers to a series of questions asked by Robert Erskine Ely, director of the league. Mme. Nordica is an earnest advocate of "votes for women."

Mr. Ely's questions and the prima donna's answers concerned most largely the life of women on the operatic stage.

"Women are not at a disadvantage in opera," said Mme. Nordica. "Indeed, quite the contrary. On the whole, the public prefers to listen to the voices of women. Tell me what man has earned \$8,000 a performance, which was paid to Patti for concerts in South America, or \$5,000 for a single appearance, which was paid to the same artist in this country."

"Women of the stage are on an equal footing with men as they are in no other line of work. In fact, women of the chorus in opera work far harder than the men. Although less strong physically, many of them care for children and do their own housework in addition to their singing."

"What about the profession of the impresario for women?" Mr. Ely asked.

"Splendid," replied the singer. "There is one who does excellent work here and I know of others who have made it pay. They have not learned all the tricks of their male competitors yet, but when they do the race will be equal. I have never lost money through a woman impresario."

Replying to a query as to the relations of marriage to professional life, Mme. Nordica cited the disadvantage to which the married professional woman is often put, but pointed to the happy married lives of Mr. and Mrs. Sidney Homer, Mr. and Mrs. William Faversham and others as proof that such women may keep up their work after marriage and still have happy homes.

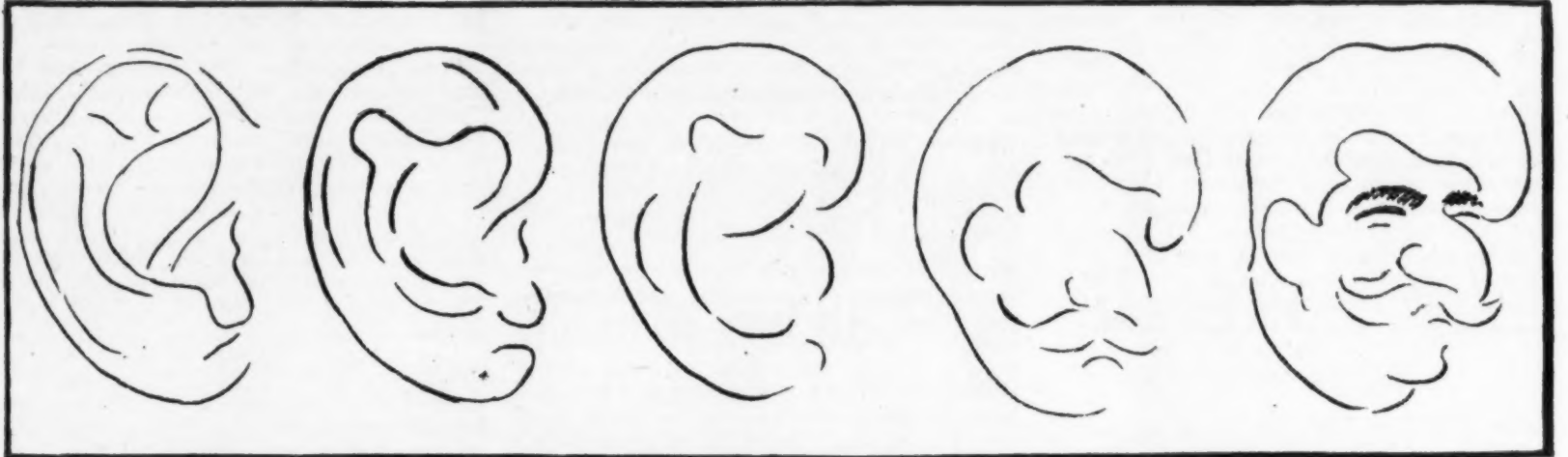
"Where is the traveling man," she asked, "who feels that necessary absences from home disbar him from having one?"

"Do you think, Mme. Nordica, that women would make good jurors, or would they be apt to decide cases on what we might term—well, something other than the evidence?"

"I think that women would in time make very good jurors, although you cannot expect us to spring, Minerva-like, into complete efficiency in matters where we have had no training."

With reference to further questions, Mme. Nordica continued:

"THE TRANSFORMATION OF A MUSICAL EAR."—SKETCHED BY CARUSO



A Conception by the World's Greatest Tenor of Nahan Franko, the Famous Conductor and Violinist

EVERYBODY knows Enrico Caruso's skill as a cartoonist and here is just another example. Caruso's ability in "catching" a likeness is well illustrated in this sketch of Nahan Franko, the New York conductor, as "evolved from a musical ear." The sketch appeared originally in the Italian journal, *La Follia di New York*.

"A profession makes a woman independent, and independence is far better than indirect influence, which sounds to me like intrigue. It is that very necessity for keeping hold of the man on whom they depend for a living that has made women suspicious of one another. Now that they are independent financially they are learning to stand together, as the 30,000 girls out on strike are doing."

YIELD TO CLÉMENT'S ART

**Boston Hearers Won by the Niceties of
Tenor's Singing**

BOSTON, Jan. 15.—Edmond Clément sang with his customary success on Thursday afternoon in Jordan Hall. It is good to realize that whatever befalls one can attend a recital by this singer with invariable pleasure and profit. It matters not whether Mr. Clément is in the mood or not, and the condition of his throat, even, is a secondary consideration. There is always consummate artistry; always the careful regard for the niceties of singing, from an intellectual as well as technical standpoint, and then there is the inimitable taste and the personal *savoir faire* of the true Frenchman.

Mr. Clément sang songs by Saint-Saëns, Bruneau, Widor, Fauré, Hue, Chausson, Massenet, Hahn, Debussy, Bizet, Erlanger, Godard, Charpentier, Weckerlin. Saint-Saëns's song is exciting and the song of Bruneau is unexpectedly light and graceful. In the more modern songs Mr. Clément was equally at home, and Weckerlin's "Bergerette" was a final delightful morsel for a thoroughly contented audience. Mr. Clément added generously to the program.

O. D.

RUSH OF NOTED ARTISTS IN WASHINGTON SEASON

**Clara Butt, Kennerly Rumford, Gerhardt,
Flonzaleys, Nielsen and Younger
Ysaye Heard in Succession.**

WASHINGTON, D. C., Jan. 14.—Under the local direction of Mrs. Wilson-Greene, the January concert of the Boston Symphony Orchestra, Dr. Carl Muck conductor, presented a most elaborate program with Elena Gerhardt, the German soprano, as soloist. The symphony was that of Mozart in C Major and the other orchestral numbers consisted of Reger concerto and Bach's Suite in B Major for flute and strings. In the last the flute solo was exquisitely played by André Maquarre. Miss Gerhardt delivered most beautifully "Il mio bel fuoco" from "Marcello," and "O del mio dolce ardor," by Gluck, as her first group, and a delightful collection of Strauss songs in the latter part of the program.

As much interest was manifested in the initial appearance in Washington of Gabriel Ysaye, son of the eminent violinist, as in the popular favorite, Alice Nielsen, in a joint recital given by these two artists last week. This formed the third of the series being presented by Mary Cryder. The fact that Eugene Ysaye had been heard here but a few weeks ago heightened the desire to hear the son, who also is a violinist. His playing was charming, with a youthful composure which brought the audience into personal touch with the artist. Miss Nielsen was as delightful as ever in her interpretations of songs in English, French and German. These were sixteen in number, picked from many periods, which displayed the artist's versatility.

Never has the Flonzaley Quartet presented a more exquisite program here than that of Saturday last. The first number was the Haydn Quartet in G Major, in which its repose, its grandeur, and its dainty melody were faithfully preserved. The other selection was the quartet by Tchaikowsky in D Major, and the applause after the Andante Cantabile was so pronounced that the members were compelled to make several acknowledgments before continuing.

On Sunday evening T. Arthur Smith presented in joint recital Mme. Clara Butt, the English contralto, and Kennerly Rumford, baritone. Mr. Rumford opened with a group of German selections by Richard Strauss and Grieg, while his second group was in English, including old melodies, beautifully interpreted. Mme. Butt gave a varied selection both in composers and style. It is seldom that we have the privilege of hearing such exquisite richness as exhibited by Mme. Butt's contralto. The program closed with a duet by the two artists, "Night Hymn at Sea," Thomas. Both singers were warmly received and obliged to respond to encores. W. H.

MAUDE KLOTZ WINS FAVOR

**Soprano Appears with Orchestra in a
Brooklyn Concert**

Two thousand persons applauded Maude Klotz, the young American soprano, on Friday evening of last week, at the Kismet Temple, Brooklyn, when she appeared, assisted by an orchestra under Dr. Felix Jaeger. In her group of songs, which included Thayer's "My Laddie," Woodman's "A Birthday" and a song by Dr. Jaeger, she showed splendid qualifications, both vocally and from the interpretative standpoint, and was greeted with resounding applause.

Her aria was the "One Fine Day" from Puccini's "Madama Butterfly," and in this she rose to the great climax with superb effect, winning so much applause that she was obliged to respond to two encores, giving Mabel Daniels's "My Lady of Dreams" and Oley Speaks's "To You." She also sang the duet from "Pagliacci" with Maximilian Salzinger, a baritone from the Berlin Opera, both artists being recalled a number of times.

The orchestra also provided a few numbers, the most popular of which was Schumann's "Träumerei," Dr. Jaeger showing fine musicianship in his interpretation.

Arthur Nikisch conducted a performance of Tchaikowsky's "Aglaide" at the Imperial Opera, St. Petersburg, during his recent tour of Russia.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ARTHUR P. SCHMIDT, the Boston publisher, brings forward some new piano pieces* by Florence Newell Barbour, an American woman who for a number of years has done admirable work. "A White Violet" is an *andante* of fragrant beauty, unaffected in its tender appeal. One cannot refrain from complimenting its composer on the fine results she has obtained with comparatively simple means. It is easy of execution and may be played by a pianist of limited technical equipment, who, however, must have musical sense. "Revel of the Wood Nymphs" is a clever scherzo and "The Light of Spring," more in a

*"A WHITE VIOLET," "REVEL OF THE WOOD NYMPHS," "THE LIGHT OF SPRING." Three Compositions for Piano. By Florence Newell Barbour. Published by Arthur P. Schmidt, Boston, Mass. Prices, 40 cents the first; 50 cents each the others.

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salon style, is melodically attractive. Teachers will find the latter two especially useful, while "A White Violet" is worthy of a place in a group at an artist recital.

BRUNO HUHN, the New York composer, from whose pen come only good compositions, has recently brought out a duet, "The Hunt,"† a setting of the Walter Scott poem. It is written for a high and medium voice and may be sung by male or female voices. The prelude of six measures sounds the notes of the true *wald-hörner*, first in the distance, and then, as they approach, the voices entering immediately thereafter. The writing for the voices shows mastery and is finely managed throughout, while the piano accompaniment is full and sonorous and a fitting background for the voice parts. As duets of this kind are pitifully rare Mr. Huhn's should be received by singers with great acclaim. It is deserving of the highest praise.

A RECENT anthem by J. Christopher Marks, organist of the Church of the Heavenly Rest, New York, is "Love Divine,"‡ a setting of the famous Charles Wesley lines for mixed voices.

It is comfortably written, with direct and simple harmonic lines as a basis and shows a knowledge of the demands of the average church choir. Incidental solos for baritone and soprano occur, pleasingly melodic, suavely Mendelssohnian in contour. The anthem is dedicated to William A. Wolf, organist of the Moravian Church, Lancaster, Pa.

Two other new works of the same composer are a song for a high voice, "Tears," and a violin composition, "Devotion." Both are strongly melodic, and though they express little that is new they are well expressed and at least unaffected.

FROM the Berlin firm of Ed. Bote & G. Bock come a number of novelties that would seem to prove that Germany is active to-day in the field of composition, though one hears comparatively little in America that would corroborate this. In piano literature there is the "Ungarische Fantasie,"|| by the veteran Viennese pianist, Alfred Grünfeld, his op. 55, a stirring work on Hungarian melodies, written in true virtuoso style; there is a piece from "Das Spiel vom Sterben des reichen Mannes," a play for which one Einar Nilson has written the music, called "Jedermann's Marsch und Tanzlied," and two from his music to Molière's "George Dandin." The Menuet and the Schäferlied are both based on music of Padre Martini and are charmingly fashioned. An Andante Funebre for organ by J. Federhof-Moller is a good piece of writing that has the merit of being concise and direct in utterance.

Two sets of songs by Robert Kahn are also well worth examining. There are seven in Op. 57 and five in Op. 58. Mr. Kahn's influence is decidedly Brahmsian and always musicianly. Of the first set the "Gottes Segen" is lovely, simple and sincere. "Ruhe in der Geliebten" is full of what the Germans call *Innigkeit* and "O Weht nicht, ihr Stürme" has a fine melodic line. The "Frühlingshymnus" has a sweep and passion that will win its many admirers, while the charm of "Ghasel" is considerable. The others are also interesting and will repay the singer who gives them attention. Mr. Kahn's gift is a fine one and his adherence to what is sane in musical composition is to be commended.

†"THE HUNT." Duet for a High and Medium Voice with Piano Accompaniment. By Bruno Huhn. Published by G. Schirmer, New York. Price, 60 cents.

‡"LOVE DIVINE." Anthem for Chorus of Mixed Voices with Soprano and Baritone Solos. By J. Christopher Marks. Published by the Composer, New York. "TEARS." Song for a High Voice. By J. Christopher Marks. Price, 50 cents. "DEVOTION." For the Violin with Piano Accompaniment. By J. Christopher Marks. Price, 75 cents. Published by the Composer, New York.

||"UNGARISCHE FANTASIE." For the Piano. By Alfred Grünfeld, op. 55. Price, M. 2.50 n. "JEDERMANN'S MARSCH UND TANZLIED." By Einar Nilson. Price, M. 1.50 n. "MENUET." For the Piano. "SCHÄFERLIED." For Voice with Piano Accompaniment. By Einar Nilson. Prices, M. 1 and M. 1.50 n. each. "ANDANTE FUNEBRE." For the Organ. By J. Federhof-Moller. Price, M. 1 n. "SIEBEN GESÄNGE FÜR EINE SINGSTIMME UND KLAVIER." By Robert Kahn, op. 57. Fünf GESÄNGE FÜR EINE HOHE SINGSTIMME UND KLAVIER. By Robert Kahn, op. 58. Prices, M. 1, M. 1.20 and 1.50 n. each. All published by Ed. Bote & G. Bock, Berlin.

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THAT Claude Debussy has the ability to write in all forms is shown by his recent "Première Rhapsodie pour Orchestre avec Clarinette Principale,"** which has already been played by Henri Leon Leroy and the New York Philharmonic Orchestra under Josef Stransky.

Solo compositions for clarinet are for the most part not noted for musical value. This is, however, a work that has musical significance—true Debussy, as we in America have come to know him. The unobtrusive genius of the modern Frenchman, known here in his wonderful "L'après-midi d'un faune," "La mer" and the questionable "Iberia," liked by some and rejected by others, is highly developed in this new work scored as no one but a Debussy can.

The orchestral part is planned for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, two trumpets, triangle, cymbals, two harps, strings—with a solo violin and solo viola.

As far as orchestral effects are concerned there is nothing imaginable that is not to be found in it. Artificial harmonics in the strings, divided to suit the situation, etc., abound and subtle muted horns are also used in ethereal effects, such as only a Frenchman can conceive.

The solo part is extremely difficult and requires an artistic clarinetist to bring forth its beauties.

THE Frederick A. Stokes Co. issues a most interesting book, "Beethoven,"†† by Frederick Corder, F.R.A.M., in its series "Masterpieces of Music." It is gotten out like a piano album in size; some twenty pages are given to an essay on the master and his work, all very nicely written but containing little that is new. Mr. Corder's desire, after a brief bit of biographical matter, is in his own words "to trace the growth of his (Beethoven's) musical mind." Various piano sonatas are discussed and their themes quoted to illustrate the points made. Form is treated in terms understandable even by a layman and the whole essay is quite colloquial. Pictures of the master's birthplace, his music-room and sketches by one Lysar, as well as an autograph appear in this section of the book. Sections of the Seventh and Eighth Symphonies are quoted and a most fascinating facsimile of the original score of parts of the various movements of the so-called "Kreutzer" Sonata for Violin and Piano.

All that Mr. Corder says about the master is not generally accepted as so; enthusiasm in writing leads us often to saying things which we would not say were we to consider how they read from a proper perspective. He is to be congratulated on what he says about the Piano Variations. For example, "The Diabelli Variations are in certain respects one of Beethoven's greatest works, but they will never be popular with pianists on account of their difficulty. Neither will they with audiences, on account of their length." The latter reason is the real one.

Then follows the portion of the book containing the music. Here we have the Adagio from the "Pathetic" Sonata, op. 13, the "Funeral March" from op. 26, the Minuet from the Septet, op. 20, admirably transcribed for the piano by the Australian composer, G. H. Clutsam; a Bagatelle, op. 33, No. 1, the beautiful Cavatina from the String Quartet, op. 130, in a splendid piano arrangement done by Mr. Corder himself, the Minuet from the Sonata, op. 31, No. 3; the first movement from the Sonata in G, op. 79, and the songs "Ich Liebe Dich" and "Bitten."

The volume is on the whole a most attractive one and should find many admirers. Attention is called to the beautiful reproduction of a painting of Beethoven by Lazar Binenbaum, which serves as a frontispiece. A. W. K.

**"PREMIÈRE RHAPSODIE." For Solo Clarinet with Orchestra. By Claude Debussy. Published by A. Durand & Fils, Paris, France. Miniature Orchestral Score, 5 fr. net.

††"BEETHOVEN." By Frederick Corder, F.R.A.M. SERIES "MASTERPIECES OF MUSIC." Boards, pp. 63. Published by the Frederick A. Stokes Co., New York.

Maximilian Pilzer as Soloist.

Maximilian Pilzer, who has for several seasons been one of the soloists with the People's Symphony Orchestra at their Cooper Union concerts, will again be a soloist with the society playing the Bruch G Minor Concerto. Mr. Pilzer's annual violin recital will take place in Carnegie Hall, on February 25, when he will present two new compositions of his own.

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MAX PAUER ASTOUNDS BY PIANO ARTISTRY

[Continued from page 1]

considerable beauty. He made the brook begin to flow at just about the right gait, though its even pace was not consistently maintained throughout. But, after all, there is nothing to prove that Beethoven's streamlet never moved faster at one moment than at another and besides, too rigid an adherence to the same tempo in this movement is apt to result in monotony. The thunder claps in the storm might possibly have been somewhat more awe-inspiring. And why the innovation of stopped horns at the close of the last movement? It is all very well to revise Beethoven's instrumentation when such revision is really required, but Mr. Stransky's latest is rather out of spirit with this music. Even more enthusiastically received than the symphony was Liszt's stirring "Battle

of the Huns," which enjoyed one of the finest renderings it has had in years. The work is rather too long and is not one of the best of Liszt's symphonic poems, but when it is done in Mr. Stransky's fashion it is quite irresistible. Its wild tumult and its climaxes were thrilling. The organ part—and for a wonder the Carnegie Hall organ was in tune—was well done by Frank Sealy. Superb, too, in all respects was Dvorak's brilliantly colored "Carnival" Overture. H. F. P.

Comments of other New York critics on Mr. Pauer's debut:

Mr. Pauer's technique proved perfectly adapted to the work. He excels in fluent smoothness in bravura passages and in clarity nearly all the time. The pianist has a fine command of tone, and with a dynamic range sufficiently great for Mendelssohn's music, he has also a delightful scale of dainty nuance.—*New York Sun*.

Besides a clear, clean touch, Mr. Pauer has charm and taste. He made a distinctly good impression on his audience, which he may deepen when he plays more vital works than Mendelssohn's.—*New York American*.

His performance was marked also by the sentiment and elegance that Mendelssohn's music requires, and by a rare continence of tone, as well as by fine shading and admirable fluency and evenness of finger technique.—*New York Globe*.

Max Pauer in Recital Début Wins Triumph

His gratifying American debut with the Philharmonic less than a week earlier served but as a foretaste of the inspiring exhibition of piano playing which Max Pauer gave at his first New York recital, which took place last Tuesday afternoon in Aeolian Hall. There can now be no question that Mr. Pauer is one of the pianistic sensations of the season. The Stuttgart pianist is not only one of the surprises of the present Winter, but he stands forth in the estimation of the discriminating as one of the most potent and completely satisfying exponents of eloquent pianism that have figured in the musical life of this country during the past four or five years, if not more.

One was clearly conscious of Mr. Pauer's enormous latent fund of artistic resources when he played the unsophisticated Mendelssohn G Minor Concerto and curiosity was consequently whetted by the announcement that his recital program was so constituted as to disclose a very ample

measure of these powers. It contained the Bach "Chromatic Fantasia and Fugue," Brahms's F Minor Sonata, Schumann's "Kinderszenen" and Max Reger's "Variations and Fugue on a Theme by Bach," which had not yet been heard here.

Mr. Pauer met the severest demands of this list of works absolutely and unconditionally. In no single respect did he fall short of realizing the responsibilities involved in so onerous an artistic burden. He has a commanding intellect and a wealth of poetic emotion. His playing is sane, healthy, manly, unsullied by exaggerations of any description, yet infallible in its ability to move the spirit. It dominates by its sincerity, its elemental bigness, its warmth and the sense of proportion and beauty.

It is many a day since New York music-lovers have found themselves confronted with a more persuasive and vital conception of the stupendous Bach "Chromatic Fantasia" than Mr. Pauer's. He is one of those who know that dry, academic and so-called "classical" treatment of Bach is aesthetically criminal. Consequently he played the work with that poetic understanding through which its true essence is disclosed, and made the recitative phrases convey that message of deep emotional im-

port which is only too frequently lost sight of. And how inspiring a climax he built up in the fugue, which he read with marvelous lucidity and attention to structural detail! The clarity of Mr. Pauer's execution of scale passages was constantly in evidence throughout the Bach. The fine, if somewhat lengthy Brahms Sonata, enjoyed a reading of amazing sweep and breadth. From a standpoint of sheer poetic loveliness and filmy delicacy it would be difficult to imagine anything to surpass Mr. Pauer's playing of the *Andante*.

Nor have recent years disclosed a pianist who could play Schumann's "Kinderszenen" with more ravishing delicacy and

variety of tone color. Never did Mr. Pauer attempt to set these miniatures in too broad a frame. The climax of the set was the "Child Falling Asleep," though the hackneyed "Träumerei" was a close second. Not for a moment did the pianist languish sentimentally over it and yet he made it touching in its tenderness.

The Reger variations have a certain degree of pure musical interest aside from their mechanical ingenuity. Mr. Pauer's superb technic shone to splendid advantage in them. But it must be said in compliment to him that his technic is the last thing that obtrudes itself on the hearer's attention. H. F. P.

SUCCESS FOR HESS'S MINIATURE CHORUS

"Soloists Ensemble" of Sixteen
Voices Launched in New York
—A Unique Program

A new choral organization, numbering only sixteen members and bearing the title of Soloists' Ensemble, was launched in New York last Tuesday evening. Ludwig Hess, the tenor, composer, singing instructor and conductor, is the guiding spirit of the organization, the doings of which are designated on the program as "chamber concerts." The soloists who constitute this miniature ensemble are: Sopranos—Frieda Haffner, Adele Krueger, Louise Potter and Otillia Schillig; contraltos—Marguerite Abbott, Roberta Beatty, Edna Goldsberry and Maude Mills; tenors—Carl von Gehren, Ludwig Hess, J. J. Naven, Emory B. Randolph and Cl. W. Velsor; basses—Courtney Cassler, Henry S. Meysenheim, W. Francis Parsons and Augustus Post.

For their inaugural entertainment, these singers offered a program lengthy in appearance, but relatively brief in duration, and consisting of the following:

"Der Abend," Brahms; "An die Heimat," Brahms; "Roseslein Dreie" (a Gypsy song), Brahms; two songs for tenor solo, pianoforte, violin and cello—"The young and the old Marie" (Scottish air), Cowen (arranged by L. Hess) and "Johnnie" (after a Scotch melody), Haydn, Messrs. L. Hess, C. Bruchhausen, Ch. Kriens, J. Renard; "My love

dwelt in northern land," Elgar; "Summer Day," Ludwig Hess; Cantabile, César Cui; Valse triste, Jan Sibelius, Messrs. J. Renard and C. Bruchhausen; "Hymn to Night," Beethoven; eleven Scotch, English and Irish songs, with trio, Beethoven; "The anchors weigh'd" (arranged by Vogrich and Hess), English-Folksong.

Mr. Hess has evidently worked hard to secure smoothness of execution and, on the whole, the work of the singers was praiseworthy. Most of the voices are good and the little chorus sings with precision.

Mr. Hess conducted with authoritative firmness. He also sang several numbers in the chorus, and was heard in a solo number and a duet, in all of which he pleased his audience and won appreciative applause. His part song, "Summer Day," was much to the taste of the hearers.

Instrumental support to the various vocal numbers was furnished by Carl Bruchhausen, pianist; Christiaan Kriens, violinist, and J. Renard, cellist. H. F. P.

Other comments:

There is room for such an organization and the seldom heard music which it can present is plentiful and interesting. . . . There was much honest endeavor and there was real seriousness of purpose combined with a regard for lighter entertainment in the arrangement of the program and in its performance.—*The Sun*.

Mr. Hess sang a delightful gypsy song by Brahms, with a concerted chorus, in which he was ably sustained by four members of the ensemble. Elgar's "My love dwelt in a Northern land," arranged for eight voices, unaccompanied, was one of the most pleasing numbers.—*The American*.

Caruso Loses Suit Against Physician

TURIN, Italy, Jan. 21.—Enrico Caruso has lost his suit for \$70,000 damages against the throat specialist, Dr. Della Vedova and a newspaper, which he brought because he alleged that the physician had calumniated him by telling newspapermen that he was in danger of completely losing his voice. The costs were assessed upon the tenor.

EVAN WILLIAMS

Acclaimed by New York Critics on
His Reappearance There in Recital

Press Comments on His Aeolian Hall Recital, January 19, 1913

The Times—Evan Williams does not often appear among New York concert givers, but when he sings, as he did yesterday afternoon at his recital in Aeolian Hall, he is a most welcome addition even to this season's throng of them. There are few who enter into their music with the fervid enthusiasm and the communicating ardor that the Welsh tenor does, few who so impart the whole significance of what they sing so intelligently or make it all, great and small alike, seem so intensely alive. His performance yesterday was interesting and moving, and was a beautiful exhibition of some of the finest qualities of his art. He sang everything in English, with breadth and finish of phrase and with a clearness of enunciation that made every word intelligible.

The Sun—Mr. Williams was at his best yesterday, and his best is something very good. His voice was in perfect condition and his production of tone a lesson in the art. His command of breath was noteworthy and his phrasing was guided by fastidious judgment. It is a joy to hear a man sing in such a manly, straightforward and natural style.

Mr. Williams reads a song as an elocutionist would read a poem and he enunciates his text so that every syllable is perfectly intelligible. He has completely mastered the art of singing naturally, so that articulation places no obstacles in the way of tone formation. And furthermore in all his delivery there is a big, communicative enthusiasm, wholesome and invigorating. Mr. Williams ought to sing in New York oftener. He needs it and so do we.

The American—Tenors from Italy, Germany, France and Ireland have recently made their appeals for the esteem of New York's music-loving public, but it is doubtful if any of these are more deserving than is Wales's contribution to the list of competitors. Yesterday afternoon at Aeolian Hall Evan Williams, the celebrated Welsh tenor, sang to a crowded house.

Mr. Williams has proved himself a cultured and talented musician, and his art possesses the inexpressible charm of a nightingale's song or the dulcet warble of a thrush. He sings, not so much because of the waiting audience in front, but rather for the pure joy of it. At any rate, that attractive thought permeates his work.

For two hours, with only occasional short pauses, Mr. Williams sang Handel extracts, Schubert lieder, translations of songs by Rachmaninoff, Browning's poems set to the music of Protheroe, and other pieces by equally well-known composers.

His interpretations are delightful. He has the pleasing and effective habit of varying a simple refrain with half voice tones, giving it the soft quality of an echo. In "Murmuring Zephyrs" almost the entire song was rendered in a falsetto, sweet, pure and untrammelled as a flute.

The audience gave every evidence of thorough appreciation, and both Mr. Williams and his able accompanist, Mr. Spross, deserved their success.

Evening Post—It is a pleasure to record the great success of Evan Williams at his recital in Aeolian Hall yesterday afternoon. His is a fine organ

and yesterday it was under perfect control. He began with a group of Handel, which he sang beautifully. Then followed three charming songs by Protheroe. The gem of his third group was Jensen's "Murmuring Zephyrs," in which he shared honors with Mr. Spross, his accompanist; but the song that was the most enthusiastically received was Mr. Spross's "Yesterday." This took the house by storm and had to be repeated. When Mr. Williams sings as he did yesterday there are few artists before the public who can equal him. His voice is glorious, and he knows how to use it, and he has temperament.

Evening Mail—Evan Williams has lost none of his exceedingly beautiful voice. His presentation of the Handel numbers was to be reckoned with some of the finest vocal art heard recently. Most of his numbers were as interesting as they were well sung, and he was warmly welcomed.

The Herald—One of the best exponents of the Welsh school of singers, Mr. Evan H. Williams, gave his recital in Aeolian Hall yesterday afternoon, and a large number of his countrymen were on hand to see that he received a liberal reward in the way of applause. There were only a few songs to which the Welsh might lay claim on his programme, but it was a very well balanced one, and from the first number, consisting of a number of airs from Handel's "Samson," Mr. Williams received close attention and a great deal of praise.



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FROM "MUSICAL AMERICA" READERS

A Plea for Competence in the Ranks of Music Teachers

To the Editor of MUSICAL AMERICA:

Numerous complaints, coming from students and parents of pupils, of time and money wasted with incompetent teachers have given me food for thought during my career as a teacher of music in this city for eight years. When asked their opinion in the matter each and every one said they believed that there should be a law to prevent incapable persons teaching music.

I studied the question, and the more my attention was drawn to incidents, such as quack vocal teachers who ruin voice after voice, young girls having taken a few terms of lessons undertaking to teach children piano. In one instance a student of piano-forte had studied with a genuine "bluff" for eleven months (two lessons a week) before finding out the imposition. After this period of study the "victim" could not count the time in the simplest measure—did not know the value of the different notes—and as for any hand position or finger movement he might just as well have studied blacksmithing. But the gross imposition—the vulgar money-grabbing, the injustice to the teachers who struggle to uphold the dignity of the profession—was that this so-called teacher (a man old enough to know better) was buying the cheapest edition of music he could get at less than a third of the price at which he sold it to his pupils and regardless of how the piece was played or slaughtered a new one was given each week (every other lesson).

In the medical and legal professions, also in the public schools, an examination is necessary before the successful applicants are considered competent—why not in music?

Have the competent, capable music educators and instructors of Massachusetts any serious objection to a bill or act which, if passed, will make it unlawful for any person not being a registered and certified teacher of music to take or receive compensation in exchange for their instruction?

Objection is not expected from any competent teacher or from persons having the interest of their art, the improvement and recognition of music as a profession at heart.

However, such a bill has been filed at the State House in Boston, Mass., and now awaits a hearing.

Very truly yours,

CLAUDE E. HACKELTON.

Boston, Mass., January 16, 1913.

The Art of Julia Culp

To the Editor of MUSICAL AMERICA:

On Friday afternoon, January 10, I attended Mme. Julia Culp's recital in Carnegie Hall and the more I think about it the more I feel it a pleasant duty to publicly express the joy this artist's singing gave me. It is not a difficult thing to find the combination of a beautiful voice and no interpretative ability; it is a difficult thing to find great interpretative ability and little voice, and it is a *rarity* to find a great artist with a great and beautiful voice.

For many years I have been associated with artists and listened with discrimination to singers of world-renowned fame, both in this country and in Europe, and it seems to me that I can truthfully say that never have I heard Julia Culp's superior, if indeed her equal. She possesses a voice of intimate warmth, of seductive sympathy, a voice of alluring color. Her breath control is so wonderful that her tone begins from nowhere and ends anywhere, and I cannot conceive of anything more artistic or beautiful than her interpretation of German *lieder*. Because of her qualifications she seems to me to be the greatest of all *lieder* singers and I am sure that I am but voicing the sentiments of the majority when I express my thanks to Mrs. Sawyer, her manager, for first having the perception and then bringing to this country an artist of such magnitude and charm.

Sincerely yours,

WARD-STEPHENS.

New York, January 15, 1913.

The Case of Novello & Co. and Coleridge-Taylor

To the Editor of MUSICAL AMERICA:

The recent agitation in the London daily press, anent the inquiry into the destitute circumstances in which the family of the late Samuel Coleridge-Taylor has been left, has a significance for musicians the world over. The controversy which has been carried on in the London *Times* had its inception in a letter from S. Squire Sprigge, chairman of management of the Society of Authors, in which he made certain charges against the firm of Novello & Co., the English publishers. A series of letters followed in the same journal, including replies by this firm to Mr. Sprigge's letters and letters from Sir Charles Villiers Stanford and

H. Walford Davies, both British musicians of eminence. Throughout the correspondence many facts concerning the relations of Novello & Co. and Mr. Coleridge-Taylor were revealed. Dr. Stanford's entrance into the affair came about, it is understood, first through his regard for the late negro composer, one of his most gifted pupils, and, further, it is rumored, because of his enmity for the house of Novello.

In a letter to the publishers, Dr. Stanford inquired what had become of the profits from "Hiawatha," and took the stand that, since the work had sold into the thousands, an appeal to the public in behalf of the composer's family should not have been necessary. In reply, Novello & Co. said with justification that this was neither Sir Charles's business nor that of the public any more than the professor's salary at the Royal College of Music in London, and the question of how he expended his receipts from that institution were the public's business.

Judgment of a disinterested nature should not be affected by the question whether the composer of "Hiawatha" sold that manuscript outright or agreed to the publication of his Ballade in D Minor for Violin for twenty-five (25) complimentary copies, these being the two specific works which are mentioned in the discussion. As an unknown composer Mr. Coleridge-Taylor welcomed the opportunity to have his music brought out in a way such as the Novellos, the foremost English publishers could bring it out. The publishers shouldered a responsibility which might have involved the loss of hundreds of dollars had the composition ("Hiawatha") failed, whereas the composer had nothing to lose and was given an opportunity to make a reputation that would open the gates to royalties. Let it be clearly understood that it is not the writer's intention to be understood as one who does not feel that the royalty system is the better method. It is better in practically ninety-nine cases out of a hundred, and it is the system on which all publishers who wish to do the "square thing" by their composers should operate. This cannot be too strongly urged.

At the same time, in the case of Mr. Coleridge-Taylor's presentation of the manuscript of his "Hiawatha" to the Novellos, it would have required, let us say, a publisher with the spirit of "taking a chance" deeply ingrained in his blood to offer a royalty on it. An American publisher might have gambled on it; but the transaction was done in England, not here. The facts of the case show that the composer realized fully what he was doing and the Novellos have, therefore, lived up to the terms of their contract quite in the manner in which one would expect a house of their standing to do.

The letter from H. Walford Davies, a British composer of distinction, is perhaps the most logical solution of the problem. Instead of wrangling about whether royalties were ever asked or were refused and other details which can lead to nothing definite, Mr. Davies has appropriately intimated that those who have dealt with the firm of Novello—and he has done so himself—can but expect them to share the profits of the composer's works with Mrs. Coleridge-Taylor in years to come, as his untimely death will have given an impetus to the sale of his works. In this way Mr. Davies believes they can best "silence their critics and tend to reassure their friends."

In conclusion, it must be said that it is the old case of composer *vs.* publisher—this feeling that the latter is always getting the better of the bargain. If the truth were known the composer is often enough the gainer, while the publisher, on the other hand, may be called upon to invest large sums of moneys in works from which he never gets sufficient return to cover the cost of engraving and printing the first two or three hundred copies. Very truly yours,

AN INTERESTED READER.

New York January 17, 1913.

Indian Thematic Melodies

To the Editor of the MUSICAL AMERICA:

The subject of Indian thematic melodies I am glad to notice is growing in favor everywhere, at home and in foreign countries. Let me point out that the Smithsonian Institution of Washington existed and did splendid scientific service for twenty-five years before it found time to devote its research work toward preserving Indian melodies. The new policy is readily producing musical fruit in a blend of culture likely to become permanent on the continent.

To concentrate this new field of musical culture, it will soon become necessary to organize. May I suggest that the present year, the Centenary of Peace, is a fitting occasion to call forth co-operation among

music-lovers to set forward proposals which will preserve the loftier spirit of the real Indian in rhythmic harmonies—the new spirit of modern America?

Everything should be done to aid the Indian maintain his poise. Familiar melodies, religious or otherwise, conceived in vogue upon many reservations of to-day, do not always lift his so-called primordial soul, but rather subject his ancestral folk songs to silly comparisons.

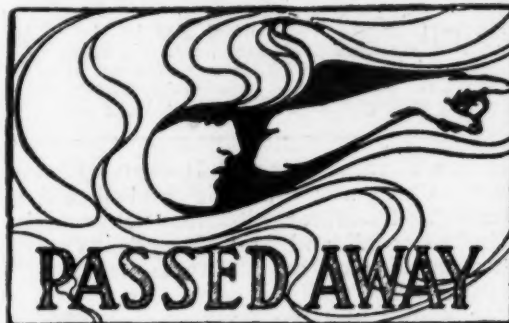
Man as a singing animal, as exemplified by the Red Man in his songs and dances, holds the musical art of expression as capable of real sentiment consistent with an ancient race, environment and spiritual outlook.

Yours truly,

J. OJIJATEKHA BRANT-SERO.*

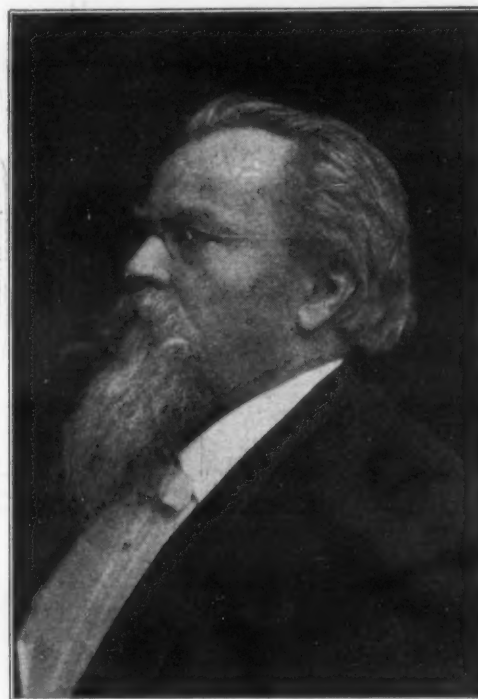
London, England, Jan. 1, 1913.

*Mr. Brant-Sero is a full-blooded Iroquois Indian—Ed. MUSICAL AMERICA.



Dr. Ernst G. Eberhard

Dr. Ernst G. Eberhard, founder and president emeritus of the Grand Conservatory of Music, No. 20 West Ninety-first



The Late Dr. Ernst G. Eberhard

street, New York, died January 16 of Bright's disease, at his home, No. 113 West Eighty-fifth street. He was seventy-three years old and for forty years had been an organist and conductor.

Dr. Eberhard was born in Hanover, Germany, May 30, 1839, and the unusual talent that he displayed as a child was developed under Heinrich Marchauer, Kapellmeister, and Heinrich Knackhausen, court organist. Later he studied under Carl Lachmeyer. Eberhard's parents wished him to prepare for the ministry, but that occupation being distasteful, he came to America, and, after a concert tour, settled in New York, where he became organist of the Church of the Paulist Fathers. After eight years he accepted the position of organist of the First Baptist Church.

Dr. Eberhard conducted many German singing societies up to 1870, when he began to devote himself to the Grand Conservatory which he founded. The conservatory was chartered in 1884. Dr. Eberhard was long conductor of the Newark Philharmonic Society.

Dr. Eberhard is survived by his wife, three daughters and one son.

Gertrude Sans-Souci

One of the more popular of the women composers of America, Gertrude Sans-Souci-Toomey, died suddenly at her home in Weehawken, N. J., on Sunday afternoon, January 19, of ptomaine poisoning. She is survived by her husband, William C. Toomey, and a three-year-old daughter. The funeral services were held on Wednesday morning.

Mrs. Toomey was known throughout the country as Gertrude Sans-Souci, under

which name she had composed a large number of songs that were familiar items on concert programs. Among the best known of these are "When Song Is Sweet," "Where Blossoms Grow," "Love Is a Rose."

Carl Baermann

BOSTON, Jan. 18.—After an illness of six weeks, Carl Baermann, one of the best-known pianists in the country, passed away at his home in Newton, Mass., on January 17. He was seventy-one years of age. For many years he had been a member of the faculty of the New England Conservatory of Music, and had also maintained a studio at Steinert Hall, Boston, until six weeks ago, when he was forced through ill health to give up his work.

Prof. Baermann came to this country thirty-two years ago from his birthplace, Munich, Bavaria. He was a pupil of Liszt, Wohlmuth and Wanner, and an intimate friend of Wagner. For many years he was a teacher at the Conservatory of Munich, and had then an international reputation as a pianist and instructor, appearing in concert here and abroad.

Prof. Baermann was the son of Prof. Carl Baermann, a famous clarinetist, with whom he appeared before the royal families of Europe. After a loyal service of nine years in the Royal School of Music in Munich, the King of Bavaria conferred upon him the title of "royal professor," in recognition of his services.

In the death of Prof. Baermann Boston loses one of her best-loved and best-known musicians, whose passing will be deeply mourned here and abroad. The funeral services were held at his late home in Newton today.

E.

James A. Metcalf

James A. Metcalf, prominent as a church soloist for a quarter of a century, died on January 17 in the New York Hospital. In the Summer of 1911 Mr. Metcalf became afflicted with cancer of the tongue. An operation was performed, removing the tongue, and Mr. Metcalf eventually recovered to such an extent that his power of speech was almost completely returned to him. The improvement did not remain permanent, however, and last October he returned to the hospital and remained there until his death.

Mr. Metcalf was born on May 6, 1852, and as a boy was gifted with a remarkable soprano voice and was three years the soloist in All Saints' Church, Worcester, Mass. When his voice began to change he was placed in the alto part in which he continued until his voice rounded out into an unusually rich and sonorous bass.

In 1872 Mr. Metcalf came to New York and obtained the bass solo position in Christ Church, which position he held for three years, when he resigned to become soloist at Zion Protestant Episcopal Church. For sixteen years prior to his last illness he was soloist at Grace Church, Tenth street and Broadway, and when he was stricken in 1911 the vestry continued his salary for the remainder of his life.

In 1878 Mr. Metcalf became a member of the Mendelssohn Glee Club and after his affliction he was put upon the retired list. He was a leading spirit in the Mendelssohn Male Quartet. Among the honors conferred upon him was the selection to sing the part of *Elijah* at the initial rendition of the oratorio at Worcester, Mass., many years ago.

Henry Grafton Chapman

Henry Grafton Chapman, for the last ten years translator of foreign operas for G. Schirmer, Inc., music publishers, died, January 16, at his home, No. 135 Madison avenue, New York, after a short illness. He was fifty-two years old, and was a lawyer and playwright as well as a linguist. "Beethoven," the biographical drama by René Fauchois, which was produced at the New Theater, New York, in April, 1910, was translated from the French by Mr. Chapman.

Jacob L. Schetter

MILWAUKEE, Jan. 16.—Jacob L. Schetter, director of the Saxe Theater orchestra, and one of Milwaukee's best-known musicians, died last Friday evening of pneumonia. Mr. Schetter was at one time connected with the Old Academy of Music and, until last Fall, had been musical director of the Empress Theater.

M. N. S.

Newell Parker Andrus

Newell Parker Andrus of No. 674 Macon Street, Brooklyn, died January 13, at his home. He was prominent as a singer, and a member of several choirs.

Wilfried Klamroth Vocal Studios at 11½ West 37th Street New York
The Art of Singing in All Its Branches

EASTERN STARS FOR SAN FRANCISCO

Maud Powell, Bispham, Godowsky, and Galston Appear in Golden Gate City—Hadley Orchestra in Fine Form

SAN FRANCISCO, Jan. 15.—It is rare to have so many renowned musical artists congregate in San Francisco during a single week, and the recitals of Leopold Godowsky, Gottfried Galston, David Bispham, Mme. de Pasquali and the appearance of Maud Powell with the San Francisco Orchestra have served to make up a fine musical calendar.

Mr. Godowsky was presented by Will L. Greenbaum again on Sunday afternoon at the Columbia. The program given by the famous pianist included twelve sketches from his own "Walzermasken" and his metamorphoses of Strauss' "Die Fledermaus," besides important works of Grieg, Brahms and Liszt. On Tuesday afternoon of this week Mr. Godowsky played in Oakland, a good portion of his program being devoted to the works of Chopin.

Mr. Galston gave the entire program of the regular meeting of the Pacific Musical Society on Wednesday morning, and the club members were highly appreciative of the pianist's excellent performance.

B. E. Puyans, solo flutist of the San Francisco Orchestra, and Mr. Galston gave the Bach Sonata No. 4 in C Major.

The third recitalist was David Bispham, who gave his only San Francisco concert on Monday evening of this week in the St. Francis ballroom.

Songs familiar on his programs, interspersed with interesting bits of explanatory

talks, formed the first part. Recent works by American composers, forming the latter half of the program, included the Prologue



David Bispham, from a Flashlight Made by a Pacific Coast Admirer—Toasting the New Year

from "The Atonement of Pan" and the Flint Song from "The Cave Man" by William J. McCoy. Sidney Homer, Will Mar-

ion Cook and Walter Damrosch were represented by songs. King Robert of Sicily (Cole) was recited. Harry M. Gilbert, at the piano, provided most delightful accompaniments to Mr. Bispham's singing and also played two solos, one of which was his concert waltz, "Gabrielle."

Mme. de Pasquali, soprano, was in fine voice at her recital last evening at the Hotel St. Francis. The presence of a fashionable audience that completely filled the ball room, a program that was most pleasing in its arrangement, and to the rendition of which the listeners gave hearty approval, made the event brilliantly successful. American composers on her program were Hadley, Clark, Spross, McFayden, Ware and Cooke.

Eugene d'Avigneau, of this city, had the direction of the concert, Mme. de Pasquali having lately contracted with him for a three years' tour in America and abroad. M. d'Avigneau has arranged for a grand opera season in Venice during this year, when the Metropolitan prima donna will be one of the principal stars.

Another Triumph for Maud Powell

Maud Powell, as soloist with the San Francisco Orchestra on Friday and Sunday, furnished one of the superior musical events of this season. Her admirable work on each occasion brought a tumult of applause that reached the noisy stage and the audiences fairly clamored for additional playing until it seemed that the concerts would end in violin recitals if the audiences could have had their way.

On Friday Mme. Powell played the Bruch G Minor Concerto with magnificent authority and big tone, the orchestra giving an unusually good account of itself in the accompaniment. Her encore, played twice, was a French work, "At the Brook," with

an exquisitely played harp accompaniment by Joseph Vito.

Gounod's march, "La Reine de Saba," was the first orchestral offering and its successor was the overture "Le roi d'Ys," Lalo. The audience was particularly appreciative of the beautiful music from Henry Hadley's "The Atonement of Pan"; the Suite included "Dance of the Harpies," Intermezzo, Dance of the Nymphs, Dream of Pan and Finale.

The program was closed with the Tchaikowsky Overture, "1812," to which Mr. Hadley gave all the dramatic brilliancy that one could reasonably expect.

The Overture was played again on Sunday; the "Dream Pantomime," from "Hänsel und Gretel," two movements from Mendelssohn's Scotch Symphony and the Overture "Romeo and Juliet," Tchaikowsky, made up the balance of the program, all of which was played to good purpose.

Maud Powell gave a group with piano accompaniments by Harold Osborn Smith. The first movement of the Concerto in D Minor, Wieniawski, was succeeded by "Abendlied," Schumann, and "Zigeunerweisen," Sarasate. Extra numbers were demanded and Joseph Vito accompanied the violinist on the harp in some attractive works.

At the Beel Quartet concert on Tuesday night a most unique performance was given by the presentation of the Dvorak "Bagatelles," op. 47, for two violins, cello and harmonium. The players were Sigmund Beel, Emilio Meriz, Wenceslao Villalpando and Henri Salz at the harmonium. The work, heard for the first time here, was most enjoyable. Brahms's C Minor Quartet, also given its first performance in this city, and the Beethoven Quartet in F Major were the other numbers. R. S.

The Most Charming Novelty of the Season

Miss MAGGIE TEYTE

In Costume Recital of 18th Century French Songs, Accompanied by a String Quartet and Spinet

Mr. Eric Delamarter of the Chicago Inter Ocean says:

"IT WAS AN UNUSUAL RECITAL, AS COMPLETE IN AN ARTISTIC SENSE AS IT WAS ORIGINAL IN CONCEPT."

Chicago Record-Herald, January 17, 1913

MISS TEYTE'S RECITAL

At a concert given at Fine Arts Theater on Wednesday afternoon Miss Maggie Teyte presented a program of compositions drawn from the operas of French writers whose works have long been forgotten, and whose names, once the pride of all music-loving people, linger now only in the memories of historians who ponder the ages that have sunk into the grave of time.

As these compositions belonged—with one exception—to the eighteenth century, Miss Teyte sought to restore something of their original quality by presenting them in the manner in which they had been made known to the audiences that had sat in the theatre de l'Opera Comique and in other opera houses in the days of Marie Antoinette. She not only gave back a little of their former color to the songs by employing a spinet for the accompaniments, but Miss Teyte also appealed to the eye as well as to the ear in her endeavor to turn back the wheels of time. For she appeared before her listeners in raiment similar to that which had made the boulevards of Paris a festival of color before the revolution swept everything but blood and death from the streets and salons of the town.

These and the preceding pieces were sung by Miss Teyte with the richness of vocal tone and with the superior intelligence that she has made familiar during her labors at the Auditorium.

Inter-Ocean, January 17, 1913

MAGGIE TEYTE, ANTIQUARIAN

Harking back some two and a half centuries, Maggie Teyte forgot the troubles of a popular prima donna of modern opera Wednesday afternoon long enough to sing a dozen charming antique pages culled from the lyric dramas of Gretry, Dalayrac, Monsigny and their brethren. Few of these composers, as famous in their day as any giant of the craft now heard in our theaters, are greeted with the respect due them by students, and fewer ever dodge out of the dust and quiet of the museums for a half-hour on the concert platform. For some reason, we do not seem to "have time" for them, so necessary is it to hear and appraise, to discuss and patronize such novelties as "Noel" or the catapultic maunderings of explosive opera manufactured for the prevalent fashions.

Miss Teyte, however, serene in her own appreciation of their beauty, lured Marcel Charlier to her side and charmed a spinet into the magic circle, which was flanked by the solemn visages of the Chicago String quartet, muted as to fiddles and radiant with a subdued, if palpating, joy. So the septet revived these beauties of another day—Miss Teyte, the spinet, Mr. Charlier and Messrs. Weisbach, Roehrborn, Esser and Steindel. And the audience in the Fine Arts theater listened in rapt curiosity.

Miss Teyte is very happy in such antiquarian studies. She evidently has the instinct for the interpretation of their formal beauties. Her voice lends itself with peculiar grace and charm of tone to their realization. Her costume of the eighteenth century—we presume it was, anyway—and the spinet established the "atmosphere" appropriate.

Miss Teyte's program was a most interesting selection. From Gretry's "Lucille" she took "On dit qu'a quinze ans," from his "Le Tableau Parlant," "Vous etiez ce que vous n'etes plus," from "Zamire et Azore," "Rose chérie" and from "Richard Coeur de Lion" "Je crains de lui parler la nuit." Dalayrac was represented by "Dans le bosquet" from "La Dot," "Quand le bien-aimé reviendra" from "Nina," and "Jeunes fillettes" from "L'Amant Statue." Other excerpts from Mehul, Dezède, Monsigny and Nicolo-Isouard completed the list.

And all these excerpts Miss Teyte sang possessed the peculiar traits of that period of artistic nicety in style, in melodic contour, in delicacy of theme and elegance of diction.

They were interpreted with deftness. The tone was wonderfully expressive and the enunciation a pleasure. Mr. Charlier, splendid musician that he is, brought a deep sympathy and an expert judgment to their presentation, and the members of the Chicago String Quartet seconded his efforts with nice discrimination—and muted on their fiddles.

It was an unusual recital, as complete in an artistic sense as it was original in concept.

Chicago Evening Post, January 16, 1913

FINE ARTS CONCERT

Miss Teyte, the Chicago String Quartet and Mr. Charlier united their forces for an afternoon of eighteenth century music at the Fine Arts Theater yesterday. Miss Teyte, in the costume of the period, sang a number of graceful French songs with accompaniments arranged for string quartet and spinet, which last idea was a most happy one, adding just the right touch to bring out the quality.

Songs of the kind she chose just suit Miss Teyte, with her chic personality, quaint little ways, and clear, fresh tone, and she sang them delightfully. The spinet was a refreshing relief from the heavy tone of the modern piano and made the songs take on an atmospheric quality that would otherwise have been impossible. The Chicago String Quartet fitted well into the plan, and the dainty songs were charmingly given.

Chicago Journal, January 16, 1913

MAGGIE TEYTE'S RECITAL

Maggie Teyte, with powdered hair and looking very much like a pink and white porcelain statuette, appeared yesterday afternoon at the Fine Arts theater in a costume recital of eighteenth century French songs. Her performance was a refreshing novelty from the cut-and-dried order of musical entertainment, consisting, as it did, of selections from operas so long forgotten that even the names of the composers are, except to the musical antiquarian, in practically complete oblivion. One occasionally hears of Mehul and Monsigny and Gretry, but Dalayrac and Dezède and Nicolo-Isouard are to modern musicians as if they had never been.

It was a real service on the part of Miss Teyte to rescue some of these songs from the hidden library corners where they have so long accumulated dust. They form a unique collection in the manuscript form in which she introduces them. Many of them are melodies of great beauty, and none are without a charm which makes them good to hear.

Miss Teyte is by nature fitted to give a charming rendition of the old songs. All their lilting grace was delivered with unfailing certainty. They were the more attractive because she was in costume. Her orchestra of five pieces consisted of the Chicago String quartet and Marcel Charlier, who directed from a spinet.

Chicago Daily News, January 16, 1913

TEYTE IN 18TH CENTURY SONGS

The stage of the Fine Arts Theater admirably served yesterday afternoon as the setting for the costume recital of eighteenth century French songs given by Miss Maggie Teyte. This charming cantatrice was assisted by Marcel Charlier, one of the directors of the opera, and the Chicago String Quartet, enlisting Messrs. Weisbach, Roehrborn, Esser and Steindel. While the affair was given under notable social auspices on its own account, it should have attracted a large audience of those interested in music in its most dainty and delightful estate, faint with aromatic violet and fabric of old lace as set forth by one of the most attractive personalities of the day.

These songs, without exception, were in manuscript form, and the quaint tinkling accompaniment of the spinet simply served to accentuate the distinction of diction and the tone of charming color and unfailing freshness.



—Photo by Matsene.

PROGRAMME

On dit qu'a quinze ans (Lucille) 1769.....Grétry
Quand le bien-aimé reviendra (Nina ou la Folle par Amour) 1786.....Dalayrac
Vous etiez ce que vous n'etes plus (Le Tableau Parlant) 1769.....Grétry
Ah! pour moi quelle peine extreme (Jeannot et Colin) 1775.....Nicolo-Isouard
N'avoir qu'une pensée (Le Tresor Supposé) 1802.....Méhul
Il regardait mon bouquet (Le Roi et le Fermier) 1729-1817.....Monsigny
Dans le bosquet, l'autre matin (La Dot) 1785.....Dalayrac
Où porter ma douleur mortelle (Alexis et Justine) 1785.....Dezède
Rose chérie (Zamire et Azore) 1771.....Grétry
Je crains de lui parler la nuit (Richard Coeur de Lion) 1785.....Grétry
C'est pour toi que je les arrange (Blaise et Babet) 1783.....Dezède
Jeunes fillettes (L'Amant Statue) 1785.....Dalayrac
Nearly all the old French songs introduced by Miss Teyte are in manuscript form.

"CARNEGIE HALL AIR MENACE TO HEALTH," SAY SOME CONCERT-GOERS; MANAGEMENT DEFENDS VENTILATION

[Continued from page 2]

"Fluegge, in Germany, made experiments on himself and seven students in a room about ten feet square. Three electric fans were secured to the ceiling and an electric stove supplied the requisite heat. It was found that when the temperature was raised to 82° the experimenters began to suffer the usual effects of rebreathed air when these effects could no longer be borne. The fans were turned on, and symptoms that were formerly regarded as due to increase of carbonic acid were at once relieved. Other experiments have confirmed what Fluegge found. The latter also had a bag containing carbonic acid emptied into the room without an appreciable increase of the distressing effects."

What Carnegie Hall Managers Say

A representative of MUSICAL AMERICA called upon C. C. Smith, manager of the hall, and asked him for some facts regarding the ventilation of the hall. He expressed himself as willing to give all the information he could on the subject.

"I have been manager of the hall for ten years and such report (complaints of ventilation) have come up from time to time, but it has always been proven that there is no legitimate ground for complaint. About five years ago we installed a complete new system of heating, dynamos and ventilating system at a cost of \$90,000. It was the best system we could get at the time and was pronounced perfect by experts."

"You must remember that this is a large hall and often is crowded with people.

Also, it is absolutely impossible to gather three thousand persons together without finding a wide variety of ideas regarding temperature. Some people like a room to be hot; others want it to be cold. It is the same principle that there are people who want all windows open so that rooms shall be cool, while others always want the steam heat turned on. In New York the public likes steam heat. In London houses are regarded as cold by Americans. Then, too, there are people who are so fixed in their ideas regarding draughts, etc., that they are almost cranks on the subject and of course it is impossible to run a hall for them alone.

"What we try to do is to get a temperature which is satisfactory to the most number of people and best conducive to health. We think that a temperature of about 68° is best, and wherever possible the hall is at that temperature. Of course, when there is a sudden change in the weather it is not possible to adjust the heating and air in the hall to a nicety. In such a winter season as that we are experiencing at present, where earlier in the day it may be warm and later cold, or conditions are the reverse, the temperature of the hall may not be so satisfactory as we would like to have it.

"However, as to any charge that the air in Carnegie Hall is impure, that I want to deny as emphatically as possible. The air is absolutely pure and I am going to prove it to you by a personal examination of the exhaust chamber down in the basement of the building."

Mr. Smith then rang for the chief en-

gineer of the building, Alexander Scott, and asked him to show the MUSICAL AMERICA representative the operation of the ventilating system.

The air comes through an opening in the shaft of the building, on the eighth floor, and after being heated by pipes a few degrees, so that it will not be too cold, it is circulated through the building by four immense fans. There are three exhausts, one from the parquet, one from the dress circle and one from the gallery. Mr. Scott took the MUSICAL AMERICA representative to the exhausts and asked him to smell the air and see if it were impure. Despite the fact that the air had been breathed by the audience—a concert by the Philharmonic Society was in progress—it seemed as pure as the air coming through the shaft, although, of course, not so cool.

Defends Ventilating System

"There have been four engineers in this building since it was first opened," said Mr. Scott, "and in talking with my predecessors I find that complaints about the air and ventilation are made at frequent intervals, but generally the complainant is a crank that nothing could satisfy but a room with the air regulated at a temperature such as he has been in the habit of breathing. Several hundred thousands of people come to Carnegie Hall every season. You can't satisfy every one. But this ventilating system is all right, and you are at liberty to bring any ventilating expert you choose down to the basement and let him make as close and critical an examination as he desires."

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Max Bendix Opens Studio

Max Bendix, who during the past twenty years has enjoyed an enviable reputation as a violinist in every city of importance in the Union, has decided to give up traveling, and has located permanently in New York. He has opened a finely appointed studio at No. 450 Madison Avenue, where he will coach vocalists in opera roles and songs besides conducting his violin classes.

Mr. Bendix first came into prominence as concert-master of Van der Stucken's Orchestra in New York in 1885. Later he accepted a similar position with the German opera and the character of his work while occupying this post was brought to the attention of Theodore Thomas who, after hearing Bendix play, offered him the position of concert-master of his orchestra. This appointment Mr. Bendix held from 1886 to 1896, during the last five years of which he also served as assistant director, and at the time when troubles forced the retirement of Mr. Thomas, was unanimously chosen sole conductor. In 1896 he devoted himself to solo work and teaching.

In 1907 Mr. Bendix conducted grand opera for Oscar Hammerstein at the Manhattan Opera House, and in 1908 made his final tour of America as violin soloist, giving seventy-five individual recitals and twenty-five in conjunction with Rudolf Ganz, the famous Swiss pianist.

At the conclusion of this tour Mr. Bendix went abroad and concertized for one year, and in 1908 accepted a post as conductor at the Metropolitan Opera, being associated with Toscanini, Mahler and Hertz.

Finding that the light opera field offered many opportunities, Mr. Bendix took up this work in 1910 and produced "The Spring Maid." He also produced the piece in London, as well as the American version of "Baron Trenck."

Elizabeth Kelso Patterson's Activities

During the first week in February Elizabeth Kelso Patterson, the New York vocal teacher, will give a recital at her studios introducing a new pupil who is said to be the possessor of a beautiful voice. Geraldine Holland, another pupil of Miss Patterson, has been meeting with great success singing two songs by Christiaan Kriens, "Meditation" and "Swing Song." Miss Patterson is now engaged on an article which she will publish to be concerned with the training of the child's voice, in regard to the speaking voice.

Activities of Ziegler Students

Mme. Anna E. Ziegler, of the Ziegler Institute of Normal Singing, New York, recently gave a talk on "The Voice in Singing," with demonstrations from some of her pupils, at a gathering at the residence of Dr. Kenefick. The New York English Opera Quartet, under the direction of Mme. Ziegler, sang "Lo, How a Rose,"

by Michael Praetorius. Tracy Budington, baritone, sang two charming songs, written by the late Julian Edwards. Ida Cowen, contralto, sang the Aria from "Orfeo," and Nevin's "Rosary." Charles S. Floyd, lyric tenor, offered "At Dawning," by Cadman, and "Venetian Song," by Tosti. Mrs. S. Bettman, coloratura soprano, sang "Hear Ye, Israel," from "Elijah," and "Believe Me if All Those Endearing Young Charms," by Stevenson. Linnie Lucille Love, lyric soprano, delivered "He Loves Me," by Chadwick, and "Morning," by Oley Speaks. The program was closed with the quartet's singing of "Silent Night, Hallowed Night," as arranged by V. L. Becker.

Mme. Ziegler gave a short talk to the high school students of the Ethical Culture School on Wednesday morning, January 8, after which followed musical numbers by Charles S. Floyd, Miss Cowen and Miss Love, with Isa McGuire assisting at the piano. On January 10, in the lecture hall of the Ethical Culture School, following a lecture which was given to 300 parents of the children attending the school, the Ziegler Quartet gave the concerted numbers from the second act of "Martha," in English, calling forth great praise for the artistic presentation. Miss Love sang *Martha*; Mr. Floyd, *Lyonell*; Miss Cowen, *Nancy*, and Mr. Johnson sang the part of *Plunkett*.

Thomas Rector, tenor, was the soloist at a musicale given at the home of Mrs. Cloud, singing "Now Sleeps the Crimson Petal," by Sweet, and the "L'heure Exquise," by Hahn. Mr. Rector also sang at the residence of Miss Herer, and he appeared at Mrs. E. J. Stotesberry's residence in Philadelphia. Adelaide Burtis, soprano, sang in a musicale at Mt. Vernon, N. Y., January 9. The school is preparing for a big concert at Chappaqua, N. Y., on January 30.

One of the new additions to the institute faculty is Hermann Spielter, the prominent composer and conductor, who will take charge of some of the special coaching. Helen Plaut, soprano, has just returned from Cleveland, O., where she has been singing. A recital was given at the institute on the evening of January 14, by Charles S. Floyd, tenor, Mr. Spielter assisting at the piano.

Mr. von Sternberg in New York

Constantin von Sternberg, president of the Sternberg School of Music of Philadelphia, is now in such demand as an instructor of the piano in New York that to accommodate his pupils in this city he has established a studio in Carnegie Hall, where he teaches every Wednesday.

Guilmant Students in Recital

The Sixth Student's Recital of the present season was given at the Guilmant Organ School on Thursday afternoon of last week. The enrollment for the Winter term is the largest since the school was

founded. It has been impossible to accommodate all who desire to study under Dr. Carl and a waiting list has been started. The members of the faculty are all busy and the theory classes under their direction taxed to their utmost.

The program last week was as follows:

Prelude and Fugue in D Minor, Bach, Fred B. Anthony; Adagio from Third Sonata, Guilmant, Helen Chovey; Andante Pastorale, Adams, Lester B. Major; Fugue in F Minor, Bach, A. V. Doughty; "Canzona della Sera," d'Enry, Joseph B. Tallmadge; Andante Grazioso, Smart, Ralph A. Peters; Berceuse in A, Delbruck, Lucille Bentley; Allegro Vivace (Second Sonata), Becker, George M. Vail, Jr.

ERNEST SCHELLING WITH THE THOMAS ORCHESTRA

Pianist Plays Liszt Concerto and Makes Excellent Impression—Léon Rains in Recital

CHICAGO, Jan. 20.—Heading the list of offerings at the week's concerts of the Theodore Thomas Orchestra, as prepared by Conductor Stock, was the last one of the nine symphonies by Anton Bruckner, included as a mark of homage to the memory of the late Bernhard Ziehm, Chicago's eminent theorist. Productions of the Bruckner symphonies have been few and far between, although many of the world's eminent conductors have held them in high esteem—but the fact remains that while the average musical enthusiast may sit through one of these interminable orchestral efforts, and pronounce judgment on its merits with learned commendation, he will dodge the ordeal the next time it is presented. If Bruckner's erudite writings are really imbued with sincerity, they will undoubtedly come into their own in due season, and to that end it is well that those disciples who have faith in his message should continue to administer periodically a reasonable dose of Bruckner, sugar-coated as much as possible with more palatable pabulum, such as Mr. Stock made use of on this occasion.

One of these more grateful offerings was a symphonic prologue by Hugo Kaun, a one-time resident of Milwaukee, who of late has been achieving much well-deserved success in Berlin. From his associating the title of Mary Magdalen with this work he would appear to suggest programmatic origin. His work is marked by a close adherence to classic form and contains many of the attributes of so-called absolute music. There seems to be little excuse for the title other than as an after-thought to stimulate somewhat the imagination of the hearers. The particular Mary referred to is not the one of biblical origin, but a character in Hebbel's drama of that name—a woman who involved her paternal name in disgrace. The Berlioz overture to "Benvenuto Cellini" also found a place on the program.

The soloist was Ernest Schelling, who contributed to his playing of the Liszt Second Concerto a tone of musical worth, a technic of fluency and precision, rhythmic assurance and musicianly conception. The enthusiasm aroused by his playing was not only considerable, but de-

cidedly wholesome and the encore to which he responded brought forth a movement from his own fantastic suite.

The Sunday afternoon offering of F. Wight Neumann consisted of a joint recital by Léon Rains, basso, and Hans Hanke, pianist, which drew a large audience to the Studebaker for a program which was anything but popular in its make-up. Mr. Rains displayed opulence of tone, and was at his best in songs by Richard Strauss, namely, "Zueignung," "Winternacht," "Mit deinen blauen Augen" and "Lied des Steinklopfers." The improvement in Mr. Rains' work as the afternoon progressed would indicate that, like so many others, he was placed at a disadvantage on account of the treacherous Chicago climate.

Either to relieve the seriousness of the program, or to justify his adoption of the title of Russian pianist, or for some other misguided reason, Hans Hanke, a German citizen, who has recently joined the ranks of Chicago pianists, appeared in a variety of Russian blouse, resembling the upper portion of a pair of pajamas, and played two groups of piano solos, consisting of a Liszt Polonaise, a Chopin Nocturne and Ballade and the two Rachmaninoff Preludes, besides his own disfiguration of Tchaikowsky's "March Slav." The liberties which he presumed to take with the text of the Chopin numbers might be accepted in many places where the pianistic standard is less rigorous than here. Mr. Hanke has some degree of technical dexterity which could be employed to better advantage under proper guidance.

N. DEV.

GERHARDT-BARSTOW RECITAL

"Lieder" Singer and Violinist Join Forces in Boston

BOSTON, Jan. 20.—Mme. Elena Gerhardt and Vera Barstow, violinist, appeared yesterday afternoon in Symphony Hall, and a large audience applauded with unbounded enthusiasm. Few such singers are heard today as Mme. Gerhardt. She is so finished a vocalist that she withstands successfully all the tests of the concert performance, and in interpretation her fineness of perception and versatility have been so often praised that mention of these qualities is now almost superfluous. Her share of the program consisted of songs by Schubert, Schumann, Brahms, Wolf and Strauss, and in all of these songs, classic, romantic, or ultra-modern in their feeling. Mme. Gerhardt was heard to the greatest advantage. She secured the most touching pathos or exceedingly dramatic effects by such simple means that the results were thrice admirable.

Miss Barstow showed herself to be a gifted and solidly-grounded artist, her tone rich and musical, her technic fleet and generally secure. Her selections made an immediate appeal, and materially enhanced the interest of this concert.

O. D.

Heinrich Gebhard in Milton Recital

BOSTON, Jan. 20.—Heinrich Gebhard, the pianist, gave a recital last Tuesday evening for the Milton Education Society. There was a large and brilliant audience. There was much applause during the program, and at the close the enthusiasm resulted in Mr. Gebhard playing several encores. The admirably arranged and interesting program was as follows:

Bach, Italian Concerto—(a) Allegro moderato, (b) Andante, (c) Presto; Schumann, Des Abends; Brahms, Rhapsody, op. 79, No. 2; Chopin, Waltz, op. 42, Impromptu, F Sharp; Gebhard, Gavotte Etude "Cascades"; Chopin, Ballade, A Flat; Debussy, Reflets dans l'eau, Poissons d'or (Gold Fishes); Albeniz, Two Spanish Dances, (a) Tango, (b) Seguidilla; Liszt, Hungarian Rhapsodie, No. 12.



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MONTREAL FINDS AN "AIDA" OVER NIGHT

Mme. Ferrabini Undertakes Unfamiliar Rôle at Day's Notice and "Makes Good"—Later the Soprano Scores in Première of "Zaza," Dedicated to Her by Leoncavallo—"Lakmé" and "Carmen" Given First Performances of Season

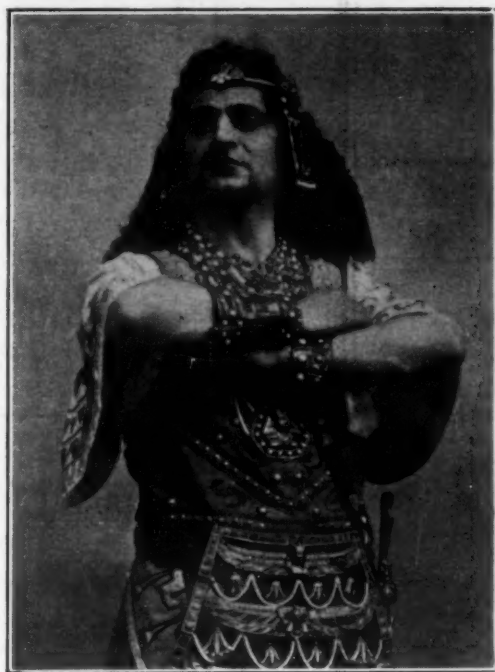
MONTREAL, CAN., Jan. 12.—Mme. Ferrabini was undoubtedly the week's shining light at the opera. Monday morning found the management with no one to sing *Aida* that night owing to Miss Amsden's illness. Ferrabini, the only possible alternative, in spite of the fact that she had never sung the rôle in public before, offered to do so, and proved perfectly equal to the difficult task. Her singing was of her best, and she acted with great abandon. Considering the short notice and fact that she had no rehearsal with either company or principals her feat was little short of marvelous. A new *Rhadames* and *Amoros* added additional surprises. Francesco Zeni, fresh from Mexico City, appeared here for the first time and scored heavily in the rôle of the hero. Rossi, a new baritone from the Boston Opera Company, made the Ethiopian king a thoroughly artistic characterization and displayed a voice of much beauty.

Another novelty, in the shape of Leoncavallo's "Zaza," was presented to Montreal opera-goers on Friday. Mme. Ferrabini, to whom the opera is dedicated, sang *Zaza* and achieved one of her greatest triumphs. She was in good voice and acted wonderfully. The story and music do not fit very well, but Leoncavallo has done the best he could with the theme selected and has written some beautiful music in spots. The showing of a vaudeville theater "behind scenes" (the setting of Act I) is interesting. Of the supporting artists Cortada as *Dufresne*, *Zaza's* lover, was vocally pleasing but lacking in dramatic ability. Rossi as *Cascart* was one of the bright features of the evening, his singing and acting being of a high order. Choiseul, Courso, Stroesco and others made up a capable cast. Jacchia conducted.

"Lakmé" received its first performance of the present season with Scotney, the brilliant young coloratura singer, in the title rôle. Miss Scotney gave a most delightful portrayal of *Lakmé*, singing with all her accomplished art and aided by much personal beauty, scored a distinct triumph. The "Bell Song" in Act II, with its florid passages, was magnificently sung. Conrad sang *Gerald*, a rôle which suits his voice better than any he has yet attempted. His acting was at all times good. Huberty was an excellent *Nilakantha* in presence, voice and dramatic action. Choiseul, in spite of her dramatic deficiencies, sang well and Courso, Deck, Grand, Stroesco and Ingram completed the cast.

Tuesday saw the first performance of "Carmen" with Mme. Fely Dereyne in the title rôle. It was also this talented artist's initial appearance with the company since last season, a fact which drew a large audience, for she is very popular with Montreal opera-goers. She sang beautifully, looked fascinating and gave a splendid delineation of the part. Laffitte, while lacking in stat-

ure, made up for this by wonderful singing and acting. He won much applause at the conclusion of the "Flower Song." The remaining rôles were capably handled, Mme.



Francesco Zeni, the Montreal Opera Tenor, as "Rhadames" in "Aida"

La Palme's *Micaela* being as finished a bit of work as one could wish to see. The members of the chorus seemed tired, for they sang badly and Mr. Hasselmans was unable to do anything with them.

Mme. La Palme was very successful as *Juliette*, and received good support from Conrad, as *Romeo*, Huberty, Ingram, Goddard Grand, and Stroesco. The popular night was well attended, as usual.

A Falling Off in Interest

MONTREAL, CAN., Jan. 18.—That twelve consecutive weeks of opera is too long a season for Montreal in the present stage of its musical development is the opinion which is being pretty generally expressed as the public finds other matters to engross attention. From the beginning of this season until Christmas week the opera remained very much the thing. Fashionable people thronged His Majesty's Theater nightly, gave swaggar box parties and otherwise neglected bridge, evening receptions, dances and other forms of amusement. Business fell off naturally, as everyone realized a day or two before December 25 that there was yet shopping to be done, and has never fully recovered.

Now, with the beginning of Lent close at hand and with little time left for the giving of teas, bridges, etc., etc., before the period of fasting sets in, box holders and subscribers are becoming increasingly indifferent to the Opera, many boxes being loaned or left empty altogether.

Apart from this, the public has begun to

worry over frequent changes in casts made necessary at the eleventh hour by sicknesses and other causes, and complaints when a favorite has been replaced by a less popular singer without advertisement are growing common. The management is in the difficult position of being dependent upon a limited few who can always be relied upon, like Ferrabini, to come to the front in times of trouble, and this week it was Conrad, the French tenor, who played the hero.

The bill was "Cavalleria" and "Le Jongleur." Conrad was not advertised to appear in either, Cortada being billed for the first and Laffitte for the second. But Cortada found his throat unpleasantly affected by the variable Montreal climate and excused himself on the grounds of sickness and a forbidding doctor's certificate. Just about this time some one discovered that Laffitte could not sing *Jean* in "Le Jongleur" because he either had rehearsed the day before or expected to sing the following night, or because he had not sung on the previous night—it does not really matter. The fact remained that Laffitte was out of the running and that Conrad had to take his place. That was easy enough, as Conrad had sung the opera several times before with the same people, but when, at four o'clock in the afternoon, he learned that if he could not sing *Turridu* as well the Mascagni opera could not be given, he is reported to have exclaimed, "Well, really, John, what next?" or words to that effect. He had studied the part in bygone days, but had never actually sung it, and had learned it in French, while all the Italian operas are given here in the original language. However, having an inexhaustible fund of good nature to draw upon, M. Roland Conrad took the bull by the horns, sat down to memorize the lines and consider his clothes. No one knew anything about the change in cast until the lyric voice, so familiar in "Faust" and other French operas, sounded unfamiliarly through the curtain. He began by acting splendidly, and just as everybody began to whisper to everybody else "He is going to be all right" the poor man lost himself. Bad minutes were quite frequent after that. Probably M. Conrad lost his head. There was certainly every excuse for his doing so. At all events, he was stranded, as the prompter was silent and as the clever promptings of his associates, Mmes. Ferrabini and Ingram, who showed remarkable presence of mind, were in Italian and as unintelligible to the eager singer as Dutch might have been. He got through after a series of agonizing pauses, filled in by *Santuzza* and *Lola*, but nobody was sorry when the curtain came down, and when he came into his own again in "Le Jongleur" the gods roared out his name, one letter at a time by way of showing their appreciation.

Ferrabini was magnificent that night, as she always is, and repeated her old triumph as *Tosca* later in the week, with Rossi as a slightly dried-up *Scarpia* and Cortada in a part which would suit him down to the ground if he were only a little taller and had a bigger voice. Otherwise the week has not been remarkable. Ferrabini was billed to sing in "Aida," but Amsden came on from Boston and sang instead, with Claessans, Laffitte and Rossi.

Just why "Zaza" should have been withdrawn, after only one performance, and on the grounds of immorality, when "Thais" and "Hérodiade" had not raised a blush, no one seems to know. The official reason was that His Grace, the Archbishop of the Roman Catholic Church, objected and asked the management to take the opera away and keep it out of sight; but there is a rumor to the effect that there were other reasons for the abrupt change in repertoire, which have not been published, nor will be.

CINCINNATI ORCHESTRA HAS YSAYE AS SOLOIST

Violinist Draws Biggest Symphony Audiences of Season—Chamber Music and Recitals

CINCINNATI, Jan. 20.—The week in Cincinnati has been one of more than usual activity. Sunday afternoon marked the opening of the series of popular concerts by the Symphony Orchestra; Tuesday evening, the first of the series by the Symphony Chamber Music Quartet; Wednesday evening, Dr. Fery Lulek's bow to the Cincinnati public at the Conservatory of Music; Thursday morning, Julia Culp's appearance under the auspices of the Matinee Musical Club, and on Friday afternoon and Saturday evening the sixth twain of symphony concerts given by the orchestra in Emery Auditorium with Eugen Ysaye as soloist. This, for one week in Cincinnati, is rather more than the average concertgoer can assimilate, but, as it happened, the affairs were all well attended, with the possible exception of the chamber music concert, which deserves more substantial support.

The popular concert was attended by approximately 3200 people. The soloist was Mrs. Werner West, soprano, and Dr. Kunwald offered an excellent program. Greatest appreciation was shown following the rendition of Grieg's "Last Spring" for strings, which was beautifully played, and the Delibes ballet suite, "Coppelia," though the ever-popular "Mignon" Overture brought forth insistent applause. Mrs. West's "Freischütz" aria and the Wagner "Dich theure Halle" displayed the beauties of her voice admirably, and following her second appearance she gave in English, as an encore, Massenet's "Elegy" with cello obbligato played by Julius Sturm, and Mrs. Lillian Tyler Plogstedt at the piano.

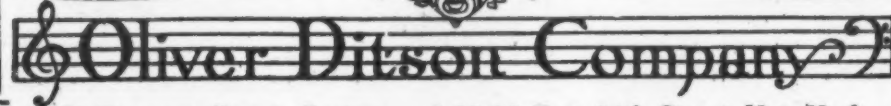
The concert of the Chamber Music Quartet given in the Sinton Ballroom appealed only to the most sincere musical devotees, as might be expected, but the few who were present enjoyed a fine program splendidly played. The Quartet consists of members of the Cincinnati Symphony Orchestra, Emil Heermann, concertmaster of the orchestra, first violin; Max Schulz, viola; Julius Sturm, cello; and Sol Cohen, second violin, the last-named being a new member of the organization this season. The program opened with the Quartet in E flat by Dittersdorf and two movements from the Borodin Quartet in D Major, and the concluding number was the Brahms Piano Quintet, in which the Quartet had the assistance of Dr. Ernst Kunwald. The appearance of Dr. Kunwald as pianist was anticipated with not a little curiosity. His playing, like his conducting, is characteristic of the man, somewhat impetuous, perhaps, but brilliant and scholarly. The quintet was given a most interesting reading.

On Wednesday evening, the Lulek recital attracted a large and well-pleased gathering of Conservatory students and a few invited guests.

The Matinee Musical at the Sinton, Thursday morning, at which Julia Culp appeared, was the first of the season's artist recitals under the club's auspices. Miss Culp's program was made up exclusively of the songs of Schubert, Brahms and Schumann. This interesting artist was well received.

The symphony concerts, with Ysaye as soloist, drew the largest audiences of the season. The program originally announced for these concerts included Bach's Concerto in E Major, but, as Mr. Ysaye had expected an organ to be used in connection with its performance, not knowing that there was no organ in Emery Auditorium, he substituted at the last moment Viotti's 22d Concerto in A Minor with his own cadenzas. The change proved quite acceptable to the audience, which sat as if entranced. Ysaye's performance of the Saint-Saëns Concerto in B Minor was marvelous, played as only a man of Ysaye's colossal ability could play it. He responded to the prolonged applause by a performance of Saint-Saëns's "Rondo Capriccioso."

The orchestra played remarkably well this week, and each performance shows greater smoothness and a more complete understanding between Dr. Kunwald and his musicians. The numbers were Gluck's Overture to "Iphigénie en Aulide," a Bach "Brandenburg" Concerto, Dukas's Scherzo "L'Apprenti Sorcier," and the Beethoven "Léonore" Overture, No. 3. F. E. E.



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Jaroslav Kocian, the Bohemian violinist, and his accompanist, Charles Haubiel, appeared in Antigo, Wis., on January 14 before an enthusiastic audience.

Frank Pollock, the American tenor, who sang at Hammerstein's London Opera House, is alternating with Walter Hyde in the title rôle of "Robin Hood."

Louis Persinger, the American violinist, was the artist in the third concert under the auspices of the Holyoke, Mass., board of trade on January 17.

Arthur Whiting gave his third recital at New Haven, Conn., on January 20, assisted by Inez Barbour, the popular soprano, and George Castelle, baritone.

John W. Nichols, the tenor, has been engaged to sing Coleridge Taylor's "Hiawatha" for the Choral Society of Richmond Hill, Long Island, on January 27.

From the concert managements of the East there have been visiting in San Francisco, Mrs. Herman Lewis representing M. H. Hanson, and Mr. and Mrs. Frederic Shipman.

A free organ recital will be given by Walter C. Gale, assisted by Mrs. R. C. Emory, soprano, at the Broadway Tabernacle, New York, on Monday evening, January 27.

A large audience on January 17 heard the Adelphi College Glee Club under the direction of William Armour Thayer in a fine program at the college auditorium in Brooklyn.

Mrs. Gertrude Damon Fothergill provided the vocal illustrations of Robert H. Prutting's third lecture on the development of music, at Hartford, Conn., on January 16.

Eugen Ysaye, the Belgian violinist, demonstrated his mastery of the instrument at Hartford, Conn., on January 13, in a recital with Camille Decreus as accompanist.

An attractive program was given by the advanced pupils of Frank E. Morse, the Boston vocal teacher, on the evening of January 8, assisted by Katherine Stafford, with Mrs. Pulsifer, accompanist.

Georgia Kober, president of the Sherwood Music School of Chicago, appeared in recital in Tampa, Fla., on January 15, continuing on an extended tour through the South during the next two weeks.

Esther Swainson lectured on "Modern French Music" in St. Paul last week for the Schubert Club, with piano illustrations by her sister, Dorothy Swainson. Mrs. Franklin Gifford assisted with vocal solos.

The Boston Opera Company will give two performances in New Haven, Conn., on January 28, Lucrezia Bori and John McCormack being heard in "Bohème" and Maria Gay and Zenatello appearing in "Carmen."

In a Christmas concert at the First Christian Church, Cedar Rapids, Ia., the program was presented by the choir, with Edna Barrett Jackson, director, and Bess Vovis, organist, assisted by Ernest Wiley, violinist, and Harold Hruska, cellist.

Kyle Dunkel, organist at the Christ Episcopal Church, Dayton, O., recently gave a beautiful musical service at which he was assisted by Noreen Gorman, a talented little harpist, and Ezra Fitzwater, a boy violinist.

Pearl Hinkle, the pupil of Frederik Frederiksen, who took the prize in the recent Streator contest in Chicago, has left for a tour to San Francisco, playing in a number of cities enroute. She expects to be away for at least a month.

Grace Anderson, pianist, was the chief figure in a concert at Sherry's, New York, January 15. Clarence Seward, baritone; Ollimae Enlow, violinist, and Mrs. Minnie Parence-Berry, soprano, assisted, while André de Fouquières lectured on Paris.

In Harry B. Jepson's organ recital, at Woolsey Hall, Yale University, on January 13, the Guilmant "Lamentation" was played in memory of Mrs. Helen Parmelee Handy Newbery, who gave the Newbery organ to the university.

At the first concert of the Olive Mead Quartet, at Rumford Hall, New York, January 29, the following program will be played: Quartet, D Minor, Schubert; Serenade, Hugo Wolf, and Quartet, C Minor, op. 18, Beethoven.

The Ben Hadad Temple Choir, of Baltimore, A. Lee Jones, director, gave an excellent concert on January 13, in which Mrs. Jeanne H. Woolford, contralto, sang "Love's Festival," by Weingartner, and a Barcarolle by George F. Boyle.

The Apollo Musical Club of Janesville, Wis., gave its first recital of the new year on January 13 when Lillian French Reed and John T. Reed presented a well-selected program of solos and duets with Kurt Wanieck, pianist, as accompanist and soloist.

A series of six free organ recitals, with short explanatory talks on "Organs and Organ Music," is to be given by Clifford Demarest, on Wednesdays, in the Church of the Messiah, New York, of which he is organist and choirmaster. These recitals began on January 15.

D. Merrick Scott, organist of the First Methodist Episcopal Church, Baltimore, and Goucher College, gave an inaugural recital on the new pipe organ in Calvary Lutheran Church January 10, assisted by Mrs. Fonia W. Kramer, soprano, and Charles F. Kramer, violinist.

The following telegram was received Monday morning from Mr. James E. Devoe, of Detroit, Mich. "Elman played before a capacity house to-night despite stormy weather; enthusiasm tremendous; audience demanded triple encores; one of the big events in Detroit's musical history."

The seventh Sängersfest of the Sängere Vereinigung of Pennsylvania, will be held on July 3 to 5, at Williamsport, Pa. Test Director Gustav Klemm and about 1,000 singers will take part and it will be the biggest "Staats" singing festival ever held in Pennsylvania.

Rudolph E. Magnus, who will be remembered for his production of "Everyman," has returned from acting to the profession of his mother, Florence R. Magnus, a teacher of the voice. He has a studio in the Fine Arts Building, Chicago, besides another in the suburb of Hinsdale.

A chamber concert was given on January 17 under the auspices of the Musical Club of Terryville, Conn., by the Buhler Chamber Music Club, composed of Ulysse Buhler, Carl Escher, R. Kingman, Claude Sweet, W. A. Kingman and Theodore Kilian.

"The Balkan Peoples and Their Music" was the subject of the lecture given at Smith College on January 15 by Rev. William W. Sleeper, with examples of the folk songs and dance music given by the lecturer and his brother, Prof. Henry Dike Sleeper.

The Yale University Orchestra played at a musical service of the Calvary Baptist Church, New Haven, Conn., on January 19, the offering being Schubert's B Minor Symphony, "In the Forest," by E. Troostwyk, and Grieg's "Solvieg's Song" and "March of the Dwarfs."

The Gwent Male Glee Singers, from Wales, conducted by George F. Davies, were heard at the Bedford Branch of the Y. M. C. A., in Brooklyn on January 16. The diversified program included solos by W. J. Thomas, W. H. Roberts, G. Lane, F. Sargent, H. Edwards, J. Williams and W. Davies.

The Kriens Symphony Club, of New York, Christian Kriens, conductor, at present numbers fifty-eight pieces, with complete wood-wind and brass sections. At its last rehearsal Haydn's D Major Sym-

phony, the "Magic Flute," Overture of Mozart and Luigini's Ballet Suite, "Egyptien," were taken up.

Under the direction of Claude Ranelas Hartzell, Bach's Christmas Oratorio was sung at the South Highland Presbyterian Church, Birmingham, Ala., on January 12, the soloists being Mrs. Peck, the Misses Hutchings, Travers, Mallam and Basenberg, Adris Thomas, Arthur Thomas and John Philip Shaddick.

At the third of a series of musicales at the New York residence of Mrs. Clémentine Têtedoux Lusk, Adolph M. Foerster, the Pittsburgh composer, was the guest of honor, and his compositions constituted the program of the evening, which was presented by Marie Carter, Mrs. Lusk and Mrs. Belle Sigourney Schneelock, with Mr. Foerster at the piano.

Early recitals of the year at Columbia University, New York, included a concert of chamber music, on January 8, by Maurice Kaufman, Willy Lamping, William Foerster and Professor Cornelius Rubner; a song recital by Charlotte St. John Elliott, accompanied by Frances Foster, on January 15, and Mr. Lamping's cello recital, on January 22.

Charles W. Morrison, director of the Oberlin, O., Conservatory of Music, has announced the following artist recitals for the Winter term: January 14, Josef Lhévinne; February 10, Elena Gerhardt; March 19, the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. At the Symphony Concert, Adriano Ariani, the Italian pianist, will play a concerto.

Arthur S. Hyde, organist and choirmaster of St. Bartholomew's Church, New York, arranged for the performance of important choral works by the choir during January. Excerpts from César Franck's "Beatitudes" were sung on January 12, while "The Wilderness," by Wesley, was presented last Sunday. Excerpts from Mendelssohn's "St. Paul" will be introduced on January 26.

Arthur H. Turner, the Springfield, Mass., organist, has been engaged to sing the bass rôle in Sullivan's "The Golden Legend" at Worcester on January 30, and in the Thomas "The Swan and the Skylark," as produced by the Williams College Choral Society. Mr. Turner gave an organ recital in the Trinity Methodist Church, on January 14, assisted by Mrs. F. J. Hall, soprano, and Irene Chagnon, pianist.

William Axt, who was chorusmaster for Oscar Hammerstein at the Manhattan Opera House, arrived in New York last week after filling professional engagements in Berlin, for the purpose, it is stated, of completing arrangements for his marriage to Vera De Rosa, who sang minor rôles at the Manhattan and is now a member of the company appearing in New York in Rudolph Friml's light opera, "The Firefly."

A pleasing song recital was given in Steinert Hall, Boston, on January 16 by the bass-baritone, Frederic Joslyn, with Arthur de Guichard, accompanist. Mr. Joslyn's opening group consisted of McDowell selections, followed by numbers in German by Schumann and Schubert. The Massenet group, which followed, included two operatic arias from "Manon" and "Herodiade," Mr. Joslyn closing his program with an English group.

Samuel A. Baldwin's organ recital at the City College, New York, on Sunday afternoon, January 26, contains Rheinberger's "Pastoral" Sonata, op. 88; a Bach Prelude and Fugue, the "Solemn Prelude" from "Gloria Domini," by T. Tertius Noble, the Finale from Tchaikowsky's "Pathétique" Symphony, two transcriptions of Debussy pieces, "Le Petit Berger" and "Menuet," Ralph Kinder's "Cantilène du Soir" and the "Walhalla Scene" from "Rheingold."

To their score of musical conquests the members of the Philharmonic Trio again added on January 18 with an engrossing program in the lecture hall of the Brooklyn Academy of Music. Haydn's solo Sonata for cello, with piano accompaniment, was played by Bedrich Vaska and Alexander Rihm, besides Beethoven's E Flat Trio and a highly interesting Trio by Sinding. The latter consisted of three movements, "Con Brio," "Romanza" and "Allegro."

The ninety-sixth musical of the Fiqué Musical Institute, of Brooklyn, was held on January 11, when a number of the advanced pupils gave a program of much interest. Uniform excellence stamped the efforts of those participating, the list including Samuel Wilenski, Oran Trull, Antonio Miranda, Vivian Melhado, Lena Kirschenmann, Katherine Maguire, Jennie

Gould, Georg Klammer, Hazel Carpenter and Millicent Jeffrey. All of these numbers were performed from memory.

The Savannah Music Club has opened the season most encouragingly. With the first artist concert of the season by Mme. Sembrich, the members became more enthusiastic than ever before. The December concert, Miss Putzel, chairman, was most excellent, and so largely attended that many in the audience had to stand through the program. E. S. Roberts is in charge of the chorus for the production of Gade's "Erl King's Daughter" in the early part of the new year.

The pupils of Nellie Evans Packard, the Boston mezzo-soprano, are meeting with much success in concert work. Marion F. Kiely, contralto, a pupil of Mrs. Packard, will give a recital in the Boston studio on January 29, assisted by Alexander Karstein, violinist. In her Brockton studios, a quartet of Mrs. Packard's pupils will appear in recital on January 31. The members of the quartet are: Ethel S. Gray, soprano; Theodora Littlefield, contralto; William G. Griffiths, tenor, and Lloyd Crowthers, bass.

The annual organ recital of the Matinée Musicale of Indianapolis was given at the Fourth Presbyterian Church in that city by Mrs. Wilber Thoburn Mills, of Columbus, O., assisted by Mrs. Alice Turner Parnell, dramatic soprano of Springfield, O. The organist's program included works by Bach, Guilmant, Strelitzky-West, Fry-singer, Faulkes and Dethier. Mrs. Parnell sang three numbers, "Great is Jehovah," by Schubert, and "Hear Ye Israel," by Mendelssohn, the encore number being "Life," by Oley Speaks.

Several well-known San Francisco singers and pianists performed for the San Francisco Musical Club at its last meeting. Mrs. J. E. Birmingham's rich contralto voice was heard in songs by women composers. Mrs. Richard Rees was very pleasing in her interpretation of soprano songs, also by women composers. The pianists were Elizabeth Simpson, who played a Beethoven sonata, and Mrs. Edward E. Young, who gave compositions of Chopin and Rachmaninoff. Alice Guthrie was violin soloist. The accompanists were Alma Birmingham, Frances Buckland and Mrs. Guy Millberry.

Ellen Learned, the popular contralto, made her first appearance after a serious illness, on January 12, as the assisting artist in a recital by Joseph Stoopack at the Musin School, New York. Miss Learned created a particularly fine impression with her French group, consisting of "Après un Rêve," by Faure; Pfeiffer's "Malgré Moi" and the old French "Ni jamais, ni toujours." In these chansons the contralto's enunciation was pronounced to be perfect. Miss Learned also scored emphatically with "I Am Thy Harp," by Woodman; Leo Stern's "The Little Thief" and "Painted Butterfly," by Noel.

A musico-dramatic afternoon was given at the Hotel Plaza in New York on Friday afternoon of this week, when Leslie Faber, the English actor, read the Fitzgerald translation of the "Rubaiyat" to music especially composed by Christopher Wilson, played by a string sextet under William Furst. The occasion also brought forward the English pianist, Norman Wilks, now on his first American tour, who was heard with evident pleasure in a Chopin group containing the F Sharp Impromptu, op. 36, the G Flat Valse and six of the Etudes. The afternoon was given under distinguished patronage, among whom were Mrs. John Astor, Mrs. David Belais, Mrs. Gerard, Mrs. Dana Gibson, Mrs. Norman Hapgood, Mrs. J. Pierpont Morgan, Mme. Nordica, Mrs. Borden Hariman and the Princess Troubetzkoy.

The second faculty concert by the members of the Wisconsin Conservatory of Music faculty introduced Hans Bruening, associate director, in a masterly interpretation of Liszt's Concerto E Flat Major, with Margaret Kissinger playing the orchestral part on a second piano; Wilhelm Middleschulte, organist, who offered his own transcription of the Bach Chaconne, superbly played; Pearl Brice, violinist, in a Coleridge-Taylor African dance; Anna Frey and Magdalene Pfeiffer, who with Mr. Bruening played Bach's Concerto for three pianos in C Major; Marion Gribble, in selections by Gernsheim and Juon; Waldemar Schueler and Lydia Pahl; Frederick Carberry, in "Drink to Me Only with Thine Eyes," Herman's "Three Comrades," and a new MacFayden song, "Silent Waters Are Deep"; Elsa Bloedel, in a Beethoven aria; Mrs. Cora Brinckley-Lochner, in songs, and Winogene Hewitt and William Boeppler, accompanists.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adler, Clarence—Chicago, Jan. 26.
Austin, Florence—St. Louis, Jan. 26; Pine Bluff, Ark., Jan. 27; Hot Springs, Jan. 28; Arkadelphia, Jan. 29; Ft. Smith, Ark., Feb. 1.
Althouse, Paul—New York, Feb. 3; Boston, Feb. 9.
Barrère, George—Æolian Hall, New York, Jan. 26; Bryn Mawr, Pa., Jan. 28.
Benedict-Jones, Pearl—Bay City, Mich., Jan. 30 and Feb. 2; St. John's, Mich., Feb. 4.
Berry, Benjamin E.—Quincy, Mass., Jan. 28.
Bispham, David—Fall River, Mass., Jan. 28; Flushing, N. Y., Jan. 29; Passaic, N. J., Jan. 30; Summit, Jan. 31; New York, Feb. 2; Philadelphia, Feb. 3; New York, Feb. 4; Brooklyn, Feb. 6; Easton, Pa., Feb. 7; Rochester, Feb. 10; Pittsburgh, Feb. 14; Lockport, N. Y., Feb. 17; Chicago, Feb. 20; Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28.
Cartwright, Earl—St. Louis, Jan. 24, 25.
Cheatham, Kitty—Portland, Ore., Jan. 24; San Francisco, Jan. 28; Palo Alto, Cal., Feb. 3; Berkeley, Feb. 4; Los Angeles, Feb. 8; Santa Barbara, Feb. 11; Pasadena, Feb. 13; San Diego, Feb. 15; Tucson, Ariz., Feb. 18; Phoenix, Ariz., Feb. 19; Denver, Colo., Feb. 22; Topeka, Kan., Feb. 25; St. Joseph, Mo., Feb. 26; Kansas City, Mo., Feb. 28; Minneapolis, March 3.
Clément, Edmond—Chicago, Jan. 27; Pittsburgh, Jan. 28; Æolian Hall, New York, Jan. 30; Boston, Feb. 3; New York (Plaza Hotel), Feb. 6; New York, Feb. 9.
Connell, Horatio—Boston, Jan. 26; Lakewood, N. J., Jan. 31; New York, Feb. 7; Boston, Feb. 11; New York, Feb. 13; Philadelphia, Feb. 25.
Culp, Julia—Rubinstein Club, New York, Feb. 18.
David, Annie Louise—Portland, Me., Jan. 30; New York, Feb. 1; New York (Plaza), Feb. 3.
De Cisneros, Eleanor—Brooklyn, Jan. 26; San Francisco (week of Feb. 2); Los Angeles, Feb. 11.
De Moss, Mary Hissem—Augusta, Ga., Feb. 19; Newark, N. J., Feb. 26; East Orange, Feb. 28.
Dunham, Edna—Boston, Jan. 26; Lakewood, N. J., Jan. 31.
Flauhaut, Marianne—(Waldorf - Astoria), New York, Jan. 29; St. Louis, Feb. 15; Milwaukee, Feb. 22.
Godowsky, Leopold—St. Louis, Jan. 31, Feb. 1; Chicago, Feb. 2.
Hartmann, Arthur—Æolian Hall, New York, March 2.
Hess, Ludwig—East Orange, N. J., Feb. 7.
Hinkle, Florence—New York (New York University), March 18.
Holding, Franklin—Rubinstein Club, New York, Feb. 18.
Huss, Henry Holden—Brooklyn, Jan. 25; Huntington, N. Y., Feb. 4; Brooklyn, N. Y., Feb. 13.
Huss, Hildegard Hocman—Brooklyn, Jan. 25; Huntington, N. Y., Feb. 4; Brooklyn, N. Y., Feb. 13.
Kaiser, Marie—Ridgewood, N. J., Jan. 31; Paterson, N. J., Feb. 14; New Brunswick, Feb. 19; Hackensack, Feb. 21.
Kerns, Grace—Concord, Jan. 30; Philadelphia, Feb. 15; Newark, March 23; Westfield, March 28; Bridgeport, April 9.
Kraft, Edwin Arthur—Hutchinson, Kan., Jan. 30; New York, Feb. 17; Poughkeepsie, Feb. 19; Wilkes-Barre, Pa., Feb. 21; Boston, Feb. 24; Springfield, Mass., Feb. 25.
Kellerman, Marcus—Galveston, Tex., Feb. 13; Atlanta, Ga., Feb. 16; Jacksonville, Fla., Feb. 17; Orlando, Feb. 18; Deland, Feb. 20, 21; Florence Villa, Feb. 22; Americus, Ga., Feb. 24; Macon, Feb. 25.
La Ross, Earle—Allentown, Feb. 4; Easton, Pa., Feb. 7; Bethlehem, Feb. 10; Allentown, Feb. 11; Easton, Feb. 13; New Brunswick, N. J., Feb. 19.

Lund, Charlotte—Portchester, N. Y., Jan. 28; Yonkers, Feb. 4; Philadelphia, Feb. 7; Waterbury, Conn., Feb. 23; New York, March 15.
Mannes, David and Clara—Williamstown, Mass., Jan. 30; Worcester, Mass., Feb. 1; West Newton, Feb. 2; Lowell, Mass., Feb. 3; Boston, Feb. 4; New York (Beltz Theater), Feb. 9; Baltimore, Feb. 11, 18; Richmond, Va., Feb. 19; Washington, Feb. 20; Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Wooster, O., Feb. 26; Dayton, Dec. 27; Appleton, Wis., March 3; Green Bay, Wis., March 4; Detroit, March 6; Sedalia, Mo., March 10; Kansas City, Mo., March 11; St. Louis, Mo., March 12; Chicago, March 16; Buffalo, March 17.
Martin, Frederic—Halifax, N. S., Jan. 28; Concord, N. H., Jan. 30; Portland, Me., Jan. 31.
McCue, Beatrice—Akron, O., Feb. 4; Cleveland, Feb. 5; Deland, Fla., Feb. 20, 21.
McCormack, John—Boston, Jan. 26; Washington, D. C., Jan. 31; New York (Metropolitan Opera House), Feb. 2.
McMillan, Florence—New York City, Jan. 27.
Miller, Christine—Cleveland, Jan. 26; Newark, N. J., Jan. 29; New York (Hotel Astor), Jan. 30; Chillicothe, O., Feb. 7; Baltimore, Feb. 11; Washington, Feb. 12, 13; Pittsburgh, Feb. 14; New Philadelphia, Ohio, Feb. 17; Detroit, Feb. 19; Chicago, Feb. 20; Little Falls, Minn., Feb. 22; St. Paul, Feb. 25; Indianapolis, Feb. 28; Washington, D. C., March 7; Lowell, Mass., March 10; Milwaukee, March 16; Toronto, April 1; Buffalo, April 14; Cleveland, April 15; Columbia, S. C., April 22; Hartsville, S. C., April 23, 24; Erie, Pa., April 29.
Miller, Reed—Yonkers, N. Y., Jan. 28.
Moncrief, Alice—Westfield, N. J., Feb. 7.
Nordica, Lillian, Mme.—Cheyenne, Mo., Jan. 27; Vancouver, B. C., Jan. 31; Victoria, B. C., Feb. 3; Portland, Ore., Feb. 5; Seattle, Feb. 7; Aberdeen, Feb. 10; La Grande, Ore., Feb. 15; Boise, Idaho, Feb. 17; Eugene, Feb. 19; Salem, Feb. 21; San Francisco, Feb. 23; Oakland, Feb. 26; Pasadena, Feb. 28; San Diego, March 3; Tucson, Ariz., March 5; Phoenix, March 7.
Pagdin, William H.—Concord, Jan. 30; Westfield, Feb. 27; Halifax, N. S., March 11; Wolleville, March 12; Philadelphia, March 21.
Peavey, N. Valentine—New York (Berkeley Theater), Jan. 28; Brooklyn, Jan. 31.
Pilzer, Maximilian—Newark, Jan. 29; Englewood, N. J., Jan. 31; Orange, N. J., Feb. 7; New York, Feb. 12; New York (Carnegie Hall), Feb. 25; New York, March 18; New York (Carnegie Hall), March 23.
Possart, Mme. Rider—New York, Feb. 9.
Potter, Mildred—Buffalo, Jan. 28; Concord, Jan. 30; Englewood, N. J., Jan. 31; Syracuse, Feb. 2; Minneapolis, Feb. 4; Chicago, Feb. 9; Kansas City, Feb. 12; Atlanta, Feb. 15; New Orleans, Feb. 16; Memphis, Feb. 18; Indianapolis, March 6; Detroit, March 9; Fremont, March 11; New York, March 23; New York (Oratorio Society), March 28; New York, April 1; Passaic, N. J., April 13; April 14 to May 3, Festival Tour with Boston Orchestra.
Quesnel, Albert—Chicago, Jan. 31; Minneapolis, Feb. 2; St. Paul, Feb. 9.
Rappold, Marie—Brooklyn, Jan. 30.
Rogers, Francis—St. Louis, Mo., Jan. 31; Chicago, Feb. 4; New York, Feb. 6 and 17; Waterbury, Conn., Feb. 13.
Sachs-Hirsch, Herbert—Æolian Hall, New York, March 1; Newark, N. J., March 3.
Simmons, Wm.—Irvington-on-the-Hudson, Jan. 28; Jamaica, N. Y., Feb. 2.
Sorrentino, Umberto—Paterson, N. J., Jan. 31; Passaic, Feb. 2.
Temple, Dorothy—Santa Ana, Jan. 25; Oakland, Jan. 27; San Francisco, Jan. 31; Sacramento, Feb. 4 and 5; San Luis Obispo, Feb. 7; Los Angeles, Feb. 10; Riverside, Feb. 11.
Teyte, Maggie—Boston, Jan. 24, 25; Æolian Hall, New York, Jan. 30; Boston, Jan. 31; Wellesley College, Feb. 3; St. Paul and Minneapolis, Feb. 6; Chicago, Feb. 9; Washington, D. C., Feb. 11; Norfolk, Va., Feb. 12; Boston, Feb. 13; Washington, Feb. 14; Norfolk, Va., Feb. 15; Philadelphia, Feb. 17; New York City, Feb. 18, 20 and 21.

Tollefsen, Carl H.—New York, Jan. 29; Brooklyn, Feb. 22.
Tollefsen, Mme. Schnabel—New York, Jan. 29; Brooklyn, Feb. 22.
Townsend, Stephen—Boston (Steinert Hall), Jan. 28 and March 4.
Ware, Harriet—New York (New York University), Feb. 25.
Wells, John Barnes—Boulder, Colo., Jan. 30; Denver, Jan. 31; Chicago, Feb. 3; Youngstown, O., Feb. 10; Sharon, Pa., Feb. 11; New Wilmington, Pa., Feb. 12; Williamsport, Pa., Feb. 13.
Werrenrath, Reinald—New York, Jan. 28; Philadelphia, Jan. 30.
Wilson, Gilbert—Pittsburgh, Jan. 28; New York, Jan. 29; Westfield, Feb. 27.
Wycoff, Eva Emma—Toledo, Feb. 5; Huntington, W. Va., Feb. 15.
Young, John—Lakewood, N. J., Jan. 31; Trenton, N. J., Feb. 3; Norwich, N. Y., Feb. 10; Washington, O., Feb. 12; Delaware, O., Feb. 13; Jamestown, N. Y., Feb. 14; Wallingford, Conn., Feb. 27; Holyoke, Mass., Feb. 28.
Ysaye, Eugen—Chicago, Jan. 26; Columbus, Jan. 28; Pittsburgh, Jan. 29; Rochester, Jan. 30; New York, Jan. 31 and Feb. 2; St. Louis, March 14 and 15.

Orchestras, Quartets, Chorus, Etc.

American String Quartet—Fenway Court, Jan. 27; Mt. Vernon, Feb. 5; New England tour, Feb. 10, 18; Williams College, Feb. 20; Nashville, March 25; Montgomery, Ala., March 26.
Barrère Ensemble—Beltz Theater, New York, Feb. 3; New York City, Feb. 4; Williamstown, Mass., Feb. 6.
Boston Symphony Orchestra—Philadelphia, March 17; Washington, March 18; Baltimore, March 19; New York, March 20; Brooklyn, March 21; New York, March 22.
Boston Sextet Club—Boston, Feb. 2.
Cincinnati Symphony Orchestra—Cincinnati, Jan. 31; Feb. 1, 14, 15, 28; March 1, 14, 15, 28, 29; April 11, 12.
Fionzaley Quartet—Æolian Hall, New York, Feb. 3.
Gamble Concert Party—Springville, N. Y., Jan. 28; Cooperstown, N. Y., Jan. 30; Oneonta, N. Y., Jan. 31.
Jacobs Quartet, Max—New York, Jan. 28 and Feb. 25 (Carnegie Lyceum).
Kneisel Quartet—Chicago, Jan. 26; Philadelphia, Jan. 30; New York, Feb. 2; Princeton, Feb. 7; Greenwich, Conn., Feb. 8; New York, Feb. 11.
Margulies Trio—Æolian Hall, New York, Jan. 28 and Feb. 25.
Mead Quartet, Olive—Rumford Hall, New York, Jan. 29 and March 12.
Minneapolis Symphony Orchestra—Minneapolis, Jan. 31; Feb. 7, 28; March 14, 28 (second annual Eastern tour). Cedar Rapids (Ia.), Feb. 10; Peoria, Ill., Feb. 11; St. Louis, Feb. 12; Springfield, Ill., Feb. 13; Evansville, Ind., Feb. 14; Louisville, Ky., Feb. 15; Richmond, Ind., Feb. 16; Columbus, O., Feb. 17; Pittsburgh, Feb. 18; Philadelphia, Feb. 19; Washington, Feb. 20; New York City, Feb. 21; Aurora, N. Y., Feb. 22, also Ithaca, N. Y., Feb. 22; Cleveland, Feb. 4; Toledo, Feb. 25; Detroit, Feb. 26; Chicago, Feb. 27.
New York Philharmonic Orchestra—New York (Carnegie Hall), Jan. 26, 30, 31; Feb. 2, 6, 7, 9, 13, 14, 27, 28.
New York Symphony Orchestra—Æolian Hall, New York, Jan. 26, 31; Feb. 2, 9, 16, 21, 23.
Philadelphia Orchestra—Philadelphia, Jan. 25; Camden, N. J., Jan. 27; Philadelphia, Jan. 29, 31 and Feb. 1, 5, 7, 8 (on tour week beginning Feb. 10); Kensington, Feb. 17; Reading, Feb. 19; Philadelphia, Feb. 21, 22; Wilmington, Del., Feb. 24; Philadelphia, Feb. 26, 28 and March 1; Camden, N. J., March 3; Philadelphia, March 5, 7, 8, 12; Atlantic City, March 13; Philadelphia, March 14, 15, 24; Kensington, March 25; Philadelphia, March 28, 29; Camden, N. J., March 31; Philadelphia, April 4, 5; Baltimore Music Festival, April 7, 8, 9; Philadelphia, April 11, 12.
Place Mandolin String Quartet—Providence, R. I., Feb. 18; Boston, Mass., March 27; New York, April 27.
Plectrum Orchestra—Æolian Hall, New York, Feb. 2 and March 2.
Russian Symphony Orchestra—Æolian Hall, New York, Feb. 6.
San Francisco Symphony Orchestra—San Francisco (Cort Theater), Jan. 31; Feb. 7, 14, 28; March 7, 9.
Schubert Quartet—New York (Hotel Astor), Jan. 27; New Rochelle, N. Y., Jan. 28; Brooklyn, Feb. 12; Bridgeport, Conn., Feb. 17, 18, 19; Newark, N. J., Feb. 21; Hacketts-town, N. J., April 28.
St. Louis Symphony Orchestra—St. Louis, Jan. 25, 31; Feb. 1, 14, 15, 21, 22, 28; March 1, 14, 15, 21, 22.
Sinsheimer Quartet—New York, Feb. 12 and March 5.
Thomas Orchestra—Chicago, Jan. 25, 31 and Feb. 1, 4, 7, 8; Dayton, O., Feb. 10;



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Cleveland, Feb. 11; Lansing, Mich., Feb. 12; Chicago, Feb. 14, 15; Milwaukee, Feb. 17; Madison, Wis., Feb. 18; Chicago, Feb. 20, 21, 22, 24, 25, 28 and March 1, 7, 8; Grand Rapids, Mich., March 10; Detroit, March 12.
Tollefsen Trio—Brooklyn, Jan. 29 and Feb. 22.
Volpe Symphony Orchestra—Carnegie Hall, New York, Feb. 18.
Young People's Symphony Concerts—Carnegie Hall, New York, Feb. 8.
Zoellner Quartet—Æolian Hall, New York, Jan. 26.

LEGINSKA RECITAL DÉBUT
SHOWS EXUBERANT STYLE

Playing of Visiting Pianist Attracts Her Audience with Its Vitality and Nervous Force

Ethel Leginska, a young English pianist and a Leschetizky pupil, who has not been heard in America for some time, gave a recital in Æolian Hall last Monday afternoon. She proved to be an interesting player in many respects, even though she may not be without her limitations. Miss Leginska set to work with a will on a program which was neither well balanced nor effectively proportioned. She began with that amazing piece of musical silliness, Beethoven's "Rage over a Lost Penny," which for some curious reason still finds its way occasionally onto the programs of usually discriminating artists. After this came the same composer's "Andante Favori," and then two Brahms numbers—the "Paganini" Variations and the F Minor Sonata; a Chopin group, including the G Minor Ballade, the C Minor Nocturne, a Prelude and two Etudes followed, and Liszt's "Mazeppa" study brought matters to a close. Either the Beethoven group or the Brahms Variations, or both, might have been eliminated to great advantage.

There is a good deal of vitality, nervous force and sheer physical exuberance in Miss Leginska's playing, and for one so small and seemingly frail her energy is quite remarkable. Her generally admirable technical equipment proved ample to meet the exacting demands of the Brahms Variations and the Sonata. All the more surprising, therefore, were the slips which she made in the Chopin Ballade. Rhythmically her Beethoven and Brahms were excellent, but the more subtle Chopin gave less cause for satisfaction. Her tone is of large size and it was of good quality, excepting when she forced it in moments of climax.

Although poetry is not absent from the performances of this pianist, she sounds no great depths of it, and it was a rather disconcerting fact that one felt less conscious of her emotional qualifications in Chopin than in the composers who preceded him on the program. But altogether Miss Leginska is an interesting artist and should develop into a more interesting one when she acquires a more reposeful style as well as a greater profundity of insight. H. F. P.

The St. Petersburg Conservatoire has just celebrated its fiftieth jubilee.

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ST. PAUL GETS OPERA WITH SYMPHONY PROGRAM

Alice Nielsen in "Secret of Suzanne"
Provides Rothwell Orchestra with
Unique Feature

ST. PAUL, MINN., Jan. 16.—Mozart, Glazounow and Wolf-Ferrari were the composers represented in the sixth evening concert by the St. Paul Symphony Orchestra, W. H. Rothwell, conductor, assisted by the Aria, "Deh vieni, non tardar," from Rimini, conductor.

The beautiful Overture to "The Marriage of Figaro," by the orchestra, followed by the Aria, "Deh vieni, non tardar," from the same opera, by Miss Nielsen, introduced a note of joyousness which permeated the entire program, excepting only the momentary plaint of Grieg's "Solveig's Song," with which Miss Nielsen saw fit to vary the color of her work. It was a delightful shadow, however, and passed as lightly and gratefully as a cloud on a day in June.

In the Glazounow "Ballet Suite," "Raymonda," op. 57, the orchestra gave graphic tonal presentation to the story of *Raymonda*. Particularly beautiful was the "Andante Sostenuto" programmed as "Raymonda's Dream" in the entr'acte between the first and second scenes.

The second half of the program was given over to a performance of Wolf-Ferrari's one-act opera, "The Secret of Suzanne," with Miss Nielsen, Signor Fornari and Signor Fravecchia in the cast.

The melodic beauty of the opera, its comedy, its freshness of spirit proved contagious, and the audience of nearly 3,000 met the efforts of the artists with fervent responsiveness.

The ninth popular concert Sunday afternoon served to bring back several numbers which have been tried out by the orchestra on previous occasions and have proved their title to popularity. However, there was one number which was new to a St. Paul audience, the Serenade, for violin, clarinet and harp, by Molnar, played by Concertmaster Foerstel, Robert Lindeman and Vincent Fanelli, Jr. The number lost in effectiveness because not presented in a smaller auditorium. It seemed strangely out of place, but was cordially received.

Wagner's Bridal March, from "Lohengrin"; Bizet's Second "Carmen" Suite furnished enjoyable moments, while the Weber-Weingartner "Invitation to the Dance" was probably the most heartily satisfying number played by the orchestra.

Genevieve Wheat, contralto, contributed to the variety of the program and the enjoyment of the audience in her sincerely artistic rendition of Liszt's beautiful "Die Lorelei" and the Verdi aria, "O Don Fatale," from "Don Carlos." The singer made what seemed the most direct appeal to her audience through Liszt's "Thou'rt Like Unto a Flower," sung as an encore with harp accompaniment by Mr. Fanelli. In this the voice held its own over the instrument—which could not be said of

PENCIL STUDIES OF PAULO GRUPPE IN RECITAL



AMONG the comparatively few 'cellists of international importance Paulo Gruppe, whose home is in New York, has established himself firmly. After spending the whole Summer and the early Winter giving concerts throughout Europe, he returned a short time ago, and last week gave a recital in Aeolian Hall. The details of his appearance, recorded in *MUSICAL AMERICA* last week, demonstrated his artistic growth and showed him to be a musician of superior accomplishments. Gruppe has a simple and unaffected stage manner which gives his playing sincerity and earnestness. The sketches reproduced above were made for *MUSICAL AMERICA* at his New York recital.

those numbers calling for orchestral accompaniment. Miss Wheat's rendition of Elgar's "Where Corals Lie" was intelligent and musicianly. F. L. C. B.

Katharina Fleischer-Edel, the Hamburg soprano, who spent one season at the Metropolitan, is devoting herself principally to concert work this Winter.

CHILD PIANIST WINS AID OF RUBINSTEINS

Clubwomen to Assist in Education of
Blanche Cobacker—Lankow and Miss
Easley Features of Musicales

Last Saturday afternoon's musicale of the Rubinstein Club, at the Waldorf-Astoria, New York, was something in the nature of a "consolation party," as it provided a belated opportunity to hear Edward Lankow, the popular Metropolitan basso, and Donna Easley, the young soprano, both of whom had been prevented by illness from appearing at the last Rubinstein evening concert. The club claimed a sort of proprietary interest in Miss Easley, in that she is a daughter of one of its members.

Although this musicale was officially labeled "Gentlemen's Day," it might aptly have been called "Visiting Singers' Afternoon," for along the corridor of the rearranged Astor gallery promenaded a number of artists, including Evan Williams, Mabel Beddoe and Salvatore Giordano, while Mme. Nordica occupied a seat on the platform. The arrival of the noted soprano, just before Miss Easley's second group, threw that young singer into a flutter of excitement, and her successfully passing the ordeal of singing under such circumstances proved that she was making the most of this broadening experience.

No such effect of nervousness was noticeable in the playing of little Blanche Cobacker, the Denver piano prodigy, who finished her program serenely with a child's natural lack of self-consciousness. This youngster's display of brilliancy and dynamic power in the Liszt Sixth Rhapsodie brought half her hearers to their feet to observe the dazzling finale. All of the child's evident good sense and wholesomeness would be needed to keep her from being spoiled in the face of many such demonstrations as that made over her on this occasion. She was even asked to hold up her small, chubby hands for inspection and to stand on a chair so that the audience might realize just how young she is. This was done, however, with a most commendable purpose, as outlined by the club's president, Mrs. W. R. Chapman, and adopted by the members, that of enlisting aid to provide for the child's further musical education with a leading American teacher.

The program of Mr. Lankow aroused the keenest and most favorable comment. His noble delivery of the Handel "Largo" was sharply contrasted with the delicacy of his "In the Time of Roses," sung in German, and Gaynor's "Slumber Boat." His excellence as a recitalist was further manifested in the Brahms "Sapphic Ode," a Swedish folk song, and "Drink to Me Only With Thine Eyes," sung as an encore. The charming singing of Miss Easley and little Miss Cobacker's promising talent made the program one of continuous interest.

K. S. C.

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